

Designing a Moment in Time:  
First Night and Boston's Public Spaces

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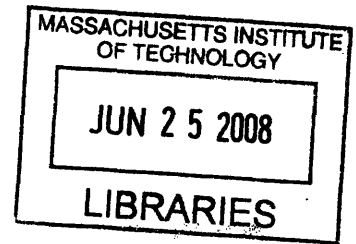
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## ABSTRACT

From the international Olympic Games to small-scale neighborhood street festivals, ephemeral events produce profound effects on the image of their host cities; in turn, these cities' images influence the character of the ephemeral events produced within the public realm. Boston's annual New Year's Eve celebration, First Night Boston, is among a small group of ephemeral events that significantly contribute to the image of the city. This thesis contains an analysis of the successes, failures, and challenges faced by First Night Boston over the past three decades.

Through an analysis of First Night's financial records, event siting, attendance, programming, and in-depth qualitative interviews with key informants, I examine the growth of First Night Boston from a grassroots New Year's Eve celebration on and around Boston Common to one of the largest New Year's Eve events in the world, and the subsequent scaling back of the celebration after the millennium. I trace how First Night's constituency and mission has changed throughout this process, specifically focusing on how changes in funders' priorities and shifting interpretations of First Night's four pillars have caused First Night's programming to become dominated by community arts groups and youth artists rather than professional artists and performers. I frame this discussion by profiling other cities' First Night celebrations and several of Boston's other ephemeral events.

My appraisal of First Night's strengths and shortcomings equips me to examine the challenges and opportunities facing the celebration as it grapples with an expected expansion towards the Boston Harbor waterfront. I provide recommendations regarding how such an expansion can be designed to maximize the quality of the celebration. Specifically, First Night should take advantage of the new Rose Kennedy Greenway, use outdoor programming to control attendees' movement throughout the celebration and to draw them towards indoor venues, engage the local cultural institutions and artist community in programming and planning for the expansion of First Night. I argue that First Night's organizers should reframe the upcoming expansion as an exercise in urban planning and design in which the network of indoor and outdoor venues and interstitial spaces are considered holistically, rather than considering events individually.

Thesis Supervisor: John de Monchaux

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*To Mark*



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Thank you to my adviser, John de Monchaux, for his unrelenting encouragement. He always knows the right question to ask, and the right way to ask it; my thesis benefited tremendously from this skill. My gratitude to my reader, Dennis Frenchman, for his commitment to my work, belief in my ideas, and for his vital advice during the various tribulations of my thesis writing process.

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And to my family, thank you for unyielding support for the past quarter century.

I dedicate my thesis to J. Mark Schuster, whose ephemeral presence in my life inspired me to research the ephemeral events he loved so dearly.



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## CHAPTER 1: INTRODUCTION

*We build our image of the world with data from our senses. By presenting these data in novel patterns, artistic inventions alter our sensibilities—change what we see and therefore how we conceive the world and again how we look at it. We argue a particular aspect of this general case: that there are novel temporal manipulations of environment that will not only delight us but also vivify our image of time—help us to heal the breach between the abstract intellectual concept and our emotional sense of it.*

Kevin Lynch<sup>1</sup>

*Fleeting as it may seem, an annual festival provides a subconsciously experienced time structure that lends a sense of durability and continuity to city life.*

Karin Bacon<sup>2</sup>

## PREFACE

Created by Boston-based artists as an alternative to standard New Year's Eve celebrations in 1976, First Night provides an arts-focused environment in which to collectively mark the changing of the years. Primarily constrained to Boston Common and the surrounding blocks in its early years, First Night has expanded to nearby neighborhoods, with past events stretching as far as the South End, Fort Point, and the Fenway neighborhood.

The single day annual festival consists of an afternoon family festival, a participatory procession down Boylston Street to the Common, fireworks, and evening programming in indoor venues and public spaces. Outdoor events are free, while access to indoor events is granted to those who purchase a First Night button. The celebration's attendance, budget, program, and footprint have waxed and waned over the past three decades, though all of these variables have remained fairly consistent since

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1 Kevin Lynch, *What Time Is This Place?* (Cambridge, Massachusetts: The MIT Press, 1972) 163.

2 Karin Bacon, "The Rhythm of City Life," *The City As A Stage*, Ed. Kevin W. Green (Washington: Partners for Livable Places, 1983) 104.

the millennial First Night celebration.

My research agenda is twofold: I seek to provide a detailed analysis of First Night Boston through a compilation of event programs, event location maps, budgets, attendance estimates, and other information related to the celebration, and to also use First Night as a window through which to better view transitions in Boston since 1976, and vice versa.

## CONTENT OVERVIEW

I begin with a discussion of the existing literature relevant to my analysis of First Night, and urban festivals in general. This review focuses largely on the work of J. Mark Schuster, but also touches on the writings of urban designers, event planners, urban theorists, and policy analysts. In chapter two, I recount the history of First Night, from its origins in Boston's Bicentennial celebrations, through its most recent incarnation on December 31<sup>st</sup>, 2007. I also discuss many of the obstacles that the have faced the organization over the past three decades, and the adjustments that First Night has made in response to these challenges. I then analyze several other First Night celebrations with the intent of providing counterpoints to First Night Boston's story. Finally, I end with a set of conclusions, on which I have based several key recommendations for First Night, and indeed other urban festival organizers, to consider in future planning efforts.

## RELEVANT LITERATURE

The literature on urban celebration falls into a number of categories, including

- analyses and instructions for using the arts and cultural development as a tool for larger economic development and urban revitalization goals;
- lessons on designing places with the intention of hosting festivals and ephemeral events within those spaces;



- discussions of the political and social implications of public celebrations; and
- accounts of specific festivals, their histories, and their roles within their communities.

My own exploration focuses on the literature on planning ephemeral events as it relates to urban planning and design, which is scarce though growing. J. Mark Schuster's writing provides a number of suggestions as to how planners might incorporate ephemeral events into their practice. The suggestions, some of which are paraphrased below, range from playful ideas to policy recommendations<sup>3</sup>:

- They might act to imprint change on the physical environment.
- They might encourage special lighting or decoration.
- They might lobby for regulations that allow for variation in official closing hours and, more generally, in what is permitted and what is not.
- They might design or reserve special locales for particular occasions.
- Certain areas might be made accessible (or inaccessible) on particular days.
- Music and dance should be employed, and action should be encouraged.
- Surprises can be incorporated into the public environment.
- New rituals of time can be invented.
- Temporary uses can, and should, be found for vacant spaces

With these suggestions, which are directed at city planning professionals, Schuster encourages the addition of ephemeral events to the planner's set of tools. He argues that although planners and designers have traditionally focused on the

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3 J. Mark Schuster, "Ephemera, Temporary Urbanism, and Imaging," *Imaging the City: Continuing Struggles and New Directions*, Eds. Lawrence J. Vale and Sam Bass Warner Jr. (New Brunswick, New Jersey: Center for Urban Policy Press, 2001).

permanent aspects of our cities, they would be wise to incorporate ephemeral aspects as well. Ephemeral events have the potential to raise morale, attract attention to underserved sections of the city or overlooked problems affecting the city, and to permanently alter the image of spaces. Schuster urges planners and designers to “endeavor to make ephemera visible.”<sup>4</sup>

August Heckscher’s autobiography provides numerous anecdotes about and lessons for event and festival planning. Heckscher, the former New York City Parks Commissioner, was especially interested in the arts as they related to his massive system of parks. Two brief stories about New Year’s Eve celebrations in New York are particularly relevant. Heckscher admits to having been skeptical about the importance of festivals, and recounts a conversation with Karin Bacon, the former Festival Director for the city of New York, as follows:

I would become impatient as New Year’s came round and we had trouble raising the private funds necessary for the full funding of this festival. “Surely, Karin,” I recall saying more or less annually, “we can have a fine party at the Bethesda Fountain if we just have fireworks and lots of loud music.” But I did not have my way. We were not party givers, I was reminded; we were pioneers of a new art form. So the poets, the choreographers, the costumers, the masters of light and sound, were all given their parts to play and out we would go again looking for the money. These festivals were works of art because artists made them—or at least made the bare bones that the street people clothed with flesh.<sup>5</sup>

Though First Night’s funding structure is quite different, both New Year’s Eve celebrations share a desire to do more than just “fireworks and lots of loud music” in spite of the difficulty in raising funds.

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4 Ibid.

5 August Heckscher, *Alive in the City* (New York: Charles Scribner’s Sons, 1974) 164.

Heckscher's second story recounts a visit to New York for New Year's Eve by Ed Bacon, a well-known author and planner from Philadelphia, and father of Karin Bacon. Upon witnessing the celebration in Central Park, which had been directed by Karin Bacon, Ed Bacon asked his daughter, "Do you know who was the real hero of the occasion? Frederick Law Olmsted."<sup>6</sup> Though Karin Bacon might have been disappointed in her father's reaction, the ways in which a space's design influences the ephemeral events hosted in that space is certainly worthy of further exploration.

Karin Bacon provides her own account of event-making in her article entitled "The Rhythm of City Life." Her consideration of people's movement during a celebration day provides an important lesson for planners and designers. By acknowledging the build up to midnight on New Year's Eve and allowing the climactic character of the day to influence the form of the celebration, Bacon created a "compact, swirling, exciting mob of humanity"<sup>7</sup> as crowds entered the Bethesda Fountain plaza in Central Park.

*Event Places*, a book written by a team comprised of researchers from the Massachusetts Institute of Technology and Spain's Universitat Polytechnica de Catalunya, examined the "intersection of civic events, their places and communities."<sup>8</sup> Several lessons for designing and programming of event-places emerged from the research. As explained by Dennis Frenchman in his "Event-Places" article in *Places*, the design of an event-place should be judged by the following criteria:

- Territory: clear edges help to define an event-place and to set it apart from the surrounding spaces of the city.
- Intimacy: a successful event-place creates a bond between the performers and audience, sometimes allowing both groups to share the same space.

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6 August Heckscher, *Alive in the City* (New York: Charles Scribner's Sons, 1974) 166.

7 Karin Bacon, "The Rhythm of City Life," *The City As A Stage*, Ed. Kevin W. Green (Washington: Partners for Livable Places, 1983) 105.

8 Dennis Frenchman, "Event-Places in North America: City Meaning and Making," *Places*, Volume 16, Number 3, 2004.

- Granularity: event-places are most successful when they allow for a variety of different types of interactions and activities, perhaps by providing spaces of different scales.
- Triangulation:
- Movement
- Scale
- Sensuality

Furthermore, event-places' success relies on their ability to resonate with the surrounding community and to connect with the public memory, according to Frenchman.<sup>9</sup>

Kevin Lynch's books *What Time is This Place?* and to a lesser degree *The Image of the City*, provide discussions on the role of time in shaping the image of the city. In "Boston Time," a chapter in *What Time is This Place?*, Lynch uncovers the various layers of history embedded in the streets, buildings, and spaces of Boston, and shows how time is marked throughout the city.<sup>10</sup> The description of his exploration of Boston is evocative of the experience of a First Night celebrant on New Year's Eve; both explore the city with the hope of uncovering lessons about the transition of time hidden in the streets of Boston.

Other articles and books provide a different view into the world of urban ephemera. Lawrence Halprin's "Urban Rituals" discusses the potential of urban festivals to build social capital. He suggests that city dwellers need to spend more time in the streets to collectively shape the myths and development of the city.<sup>11</sup> Daniel Boorstin provides a different view of urban ephemera. His book, "The Image: A Guide to Pseudo-Events in America," warns of the insidious nature of ephemera that are produced to create an artificial image of the city, and to pacify or distract from actual problems in the city. His advice on the subject is worth heeding,

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9 Ibid..

10 Kevin Lynch, *What Time Is This Place?* (Cambridge, Massachusetts: The MIT Press, 1972) 135-162.

11 Lawrence Halprin, "Urban Rituals," *Cities, The Forces That Shape Them*, Ed. Lisa Taylor (New York: Rizzoli, 1982) 44.

but I wish to take a more positive approach to urban ephemera in this thesis.

Marcia Lauzon's "A Second Look at First Night" and Schuster's "Two Urban Festivals" focus specifically on First Night, and this thesis draws heavily from both. Lauzon's 1991 Master's thesis and 2006 update on First Night celebrations throughout the country provide helpful overviews of the history of each of these celebrations, and their changing character over the fifteen years between her two theses. The updated thesis benefits from Lauzon's own experience directing a First Night celebration in Great Falls Montana.<sup>12</sup> For my own analysis of First Night Boston, I have borrowed and adopted parts of Lauzon's list of criteria for categorizing First Night events.<sup>13</sup>

Schuster's article provides the foundation for my thesis. His explanation of the history, form, organization, funding structure, and challenges of First Night served as my first introduction to First Night Boston. Schuster concludes his article with a list of cities' motivations for choosing to promote urban ephemera:

- They can provide the occasion to develop the city's infrastructure
- They can contribute to upgrading the image of a city.
- They can help attract tourism
- They can be deployed to address social problems by bringing about a change of atmosphere in a city, bringing many different types of people together in a common celebration.<sup>14</sup>

It is for these reasons that I have chosen to focus on First Night Boston. In addition to Schuster's stated research questions in *Two Urban Festivals*—"what is the role that festivals can play in promoting the viability of a city and what is the role that cities can

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12 Marcia Lauzon, *A Second Look at First Night: A Source Book for City Celebrations* (Chicago: Arts & Entertainment Business Media, 2007).

13 I explain my criteria beginning on page 16.

14 J. Mark Schuster, "Two Urban Festivals: La Merce and First Night" (Paper prepared for presentation at *The 24 Hour City: The First National Conference on the Night-time Economy*, Manchester, England, 1993).

play in promoting urban festivals?”<sup>15</sup>—I conducted my research with the following questions in mind:

- How can a nearly thirty-two year old urban festival overcome a challenging funding climate, increased competition from alternative New Year’s Eve options, and a stagnant budget?
- How have factors internal and external to First Night affected the celebration’s presence in Boston’s public spaces?
- In what ways has First Night reinvented itself in the past, and how can the celebration successfully transform again?
- What can be learned from First Night’s past successes and failures?

## METHODOLOGY

As published research on First Night is quite limited, this thesis draws mostly from primary sources. These sources fall into four categories: (1) interviews with past and present First Night board members, directors, staff, and artists; (2) firsthand observation of First Night Boston 2008; (3) First Night Boston event programs; and (4) First Night annual reports and 990 tax forms.

Using all available event programs (including First Night 1977, 1978-1980, 1982-1988, 1992, 1994, 1997, 1999-2008<sup>16</sup>), I characterized each outdoor event based on several variables. Because this thesis focuses primarily on publicly sited events, indoor events are not included in this analysis. This list of events, which is discussed in more detail in Chapter 2, is intended to provide a more holistic understanding of each year’s outdoor events; while the quantity of outdoor events has changed from year to year, the quality of these events has shifted as well. Each event’s listing

Location Type
park
harbor
mobile
public plaza
subway
storefront window
sidewalk
courtyard
lawn
storefront window
building façade
parking lot
throughout
sky

<sup>15</sup> Ibid.

<sup>16</sup> The programs consulted for this thesis were acquired from First Night Boston’s office, Zeren Earls’ personal archive, and the Harvard Theatre Collection.

includes the year of the First Night celebration during which the event was staged, the event's name, the event's specific location as well as a classification of the location, the event type and sub-type, a characterization of the event as indoor or outdoor, a rating of the site-specificity and interactivity of the event, the start and end time of the event, a characterization of the event as having or lacking New Year's symbolism, and the name of the Executive Director under which the event was created. Descriptions of each of these variables follow.

#### *Location*

The specific location of the event is listed here. For events that occur within a building lobby or window, the building's address is listed. For events on the Common or in Copley Square, the exact site of the event within the park is not listed, but is instead shown on the associated map.

#### *Location Type*

The location types were chosen to distinguish between the various types of sites that First Night events occupy. Park refers to a green open space such as the Common, while Public Plaza refers to a more formal and generally paved open space such as Copley Square. The rest of these variables are self explanatory, and are based on locations listed in the event programs for each year.

#### *Event Type*

These categories are intended to distinguish between events with intrinsic artistic value, and other events that are meant to attract audience participation or attention. This categorization is based on brief descriptions of each event in the First Night programs.

#### *Sub Type*

These categories are mostly self-explanatory, but a few warrant further explanation. Mobile art refers to any art that travels through the First Night footprint, but does not include actual human performance. Word art refers to written stories or poetry

### **Event Types and Sub Types**

<b>Visual Arts</b>
environmental art
ice sculpture
sculpture
chalking
mobile art
media
word art
mural
<b>Performance</b>
music
puppets
poetry
dance
theatre
athletic
circus
performance art
<b>Activity</b>
athletic
children
game
transportation
food
dance
tour
<b>Spectacle</b>
balloon
installation
procession
countdown
banners/signage
fireworks
<b>Illumination</b>
lights
candles
smoke
projection
laser

that are treated as visual art pieces in First Night. Circus accounts for all performances including jugglers or clowns. Each category within the spectacle event type refers to events that are specifically designed to bring together a large group of celebrants for a signature event.

#### *Indoor/Outdoor*

Although this thesis focuses on publicly-sited events, some events that were situated inside have been included. These events are limited to the performances and installations that audiences viewed from outdoors, despite the fact that these events were sited inside storefront windows and lobbies. The indoor/outdoor classification therefore refers to the location of the art or performer; the audience is always outdoors.

#### *Site-Specificity.*

The three tiers of site-specificity—dependent, specific, and nonspecific—refer to the degree to which an event relates to its site. Performances and art that moved throughout the First Night footprint are classified as mobile, since they cannot be analyzed in relation to one specific site. Site-dependent events are those events that cannot be separated from their site. These event's form and essential meaning are based on their site. Site-specific events are tailored to fit or alter a specific site, but these events could potentially exist in a different site. The change in site would noticeably alter the form of the event, but not the event's meaning. Site-nonspecific events function independently of their site. These events could switch location with little or no change to the form and meaning of the event.

Site-Specificity
Dependent
Specific
Nonspecific
Mobile

#### *Interactivity*

Interactive events refer to the installations and performances that allow and encourage audience participation, while staged events occur without any participation by First Night celebrants.

Interactivity
Interactive
Staged

#### *New Year's Significance.*



This categorization is based on brief event descriptions in the First Night programs. Events are labeled as having New Year's significance if the description references counting down to midnight, writing resolutions, asking questions about the New Year of an oracle character, or generally reflecting on the changing of the years.

In this thesis, and in First Night parlance generally, specific First Night celebrations are identified by the upcoming year; for example, First Night 2000 took place on the evening of December 31<sup>st</sup>, 1999. Additionally, any reference to "First Night" in this thesis refers to the First Night celebration in Boston. All references to other cities' First Night celebrations include the name of the host city (for example, "First Night Providence").

## **BOSTON'S EPHEMERAL EVENTS**

Just as an iconic building or park can become synonymous with the image of a city, an ephemeral event can also become an integral part of the mythology of a city. As First Night has grown into a more established festival, its role in promoting and defining Boston has increased. However, First Night is not the only ephemeral event in the city that contributes to Boston's image. Several others are discussed below.

Conceived as a means to bring together diverse residents to celebrate the New Year, First Night encourages the attendance and participation of a large cross section of the city's population. Although they are open to the public, Boston's other major ephemera discourage mass participation: one must be a well-trained runner to race in the Marathon, an expert sailor to row in the Head of the Charles, a member of a championship professional sports team to participate in a Red Sox or Patriots' victory parade, and a member of the Boston Pops to perform on the Fourth of July. The multifarious nature of First Night also differs from the singular nature of Boston's other celebrations, which focus on a

key event with minimal ancillary activity.

In his “Ephemera” article, Schuster provides a list of Boston’s big six signature ephemera plus thirteen additional ephemera as a method of describing the character of the city<sup>17</sup>:

- *The big six*
  - The Boston Marathon
  - The Swan Boats in the Public Garden
  - The Head of the Charles Regatta
  - First Night Boston
  - The Walk for Hunger
  - Fourth of July Celebration on the Esplanade
- *Additional thirteen*
  - The Evacuation Day Parade in South Boston
  - The various Saint’s festivals in the North End
  - The Beanpot
  - The summer season of the Boston Pops
  - The summer concert series at the Harborlights Pavilion
  - The Big Apple Circus
  - The ebb and flow of rental trucks in the Back Bay the first weekend in September
  - The *Make Way for Ducklings* parade
  - Events honoring various moments in the Revolutionary War
  - The Franklin Park Kite Festival
  - The Chinese New Year
  - The Festival of the August Moon
  - Haymarket

First Night is often discussed in reference to Boston’s big four festivals, which includes the Boston Marathon, the Head of the Charles Regatta, and the Fourth of July celebration in addition to First Night. Each of these festivals contributes to the image of

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17 J. Mark Schuster, “Ephemera, Temporary Urbanism, and Imaging,” *Imaging the City: Continuing Struggles and New Directions*, Eds. Lawrence J. Vale and Sam Bass Warner Jr. (New Brunswick, New Jersey: Center for Urban Policy Press, 2001).

Boston within the city, across the United States, and internationally. The big four are evenly spaced throughout the year, with the Marathon in the spring, the Fourth in the summer, the Head of the Charles in the fall, and First Night in the winter.

#### *Boston Marathon*

The Boston Marathon and First Night's use of Boylston Street overlaps: both the First Night procession and the race travel east on Boylston Street. However, while the Marathon ends near Copley Square, the procession often begins near Copley Square. While the event is well attended, the Marathon is essentially a spectator event whose significance is international in scale, as opposed to First Night's inherent community scale.

#### *Head of the Charles*

Centered around a series of races on the Charles River, the Head of the Charles' footprint is constrained to the area immediately around the river. Though this race lasts longer than the Marathon, the scale and form of the two races share much more in common with each other than with First Night.

#### *Fourth of July*

Much like the Head of the Charles, the footprint of Boston's Fourth of July celebration focuses on the Charles River. While both First Night and the Fourth of July use similar fireworks displays, fireworks on Independence Day have a longer history than New Year's Eve fireworks.

Two other celebrations, the Southie St. Patrick's Day Parade and the occasional parades to celebrate Boston's professional sports teams' victories, merit discussion as well.

#### *St. Patrick's Day Parade*

The route of Boston's Saint Patrick's Day parade does not stray from the historically Irish neighborhood of Southie. While the parade has become slightly more diverse in recent years, organizers

have refused to allow war protesters<sup>18</sup> and gays<sup>19</sup> from participating in the parade. First Night's mission of bringing Boston's diverse residents together stands in stark contrast to the exclusivity of the Southie Parade.

*Boston Red Sox & New England Patriots Parades*

Like the Marathon and First Night procession, the victory parades' routes traverse Boylston Street, but the energy (and sobriety) of the crowd is quite different from the character of the First Night crowds.

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18 Douglas Belkin, "Antiwar Group Draws Reaction at Southie Parade," *The Boston Globe*, 17 March 2003.

19 Megan Woolhouse, "Firefighters' Union to Boycott Parade," *The Boston Globe*, 23 February 2008.

## CHAPTER 2: A HISTORY OF FIRST NIGHT BOSTON

### FIRST NIGHT 1977

Like so many other festivals, First Night's conception is something of a legend. Clara Wainwright, the artist credited with creating First Night in 1976, had grown tired of the standard method of celebrating New Year's Eve. As described by Wainwright, New Year's Eve celebrations generally consisted of paying too much for dinner in a fancy restaurant, drinking too much at a generic party, and beginning the New Year with a hangover. The countdown to midnight lacked ritualistic importance, and was always anticlimactic. The emphasis on drinking and on the midnight kiss created an atmosphere that excluded families and singles.<sup>1</sup> Unlike the "ball drop" in Times Square in New York, the city of Boston did nothing to allow for a collective celebration of the New Year. As Mark Schuster, a former First Night International board of directors member, recalls, many of Boston's residents chose to avoid the hedonism of New Year's Eve by staying home to watch New Year's Eve celebrations in other cities on television. New Year's Eve celebrations in Boston "incorporated very little of the powerful symbolism of the passage of time and was certainly not an event that was comfortable for the family."<sup>2</sup>

After yet another disappointing New Year's Eve celebration on December 31<sup>st</sup>, 1975, Wainwright discussed these concerns with Lowry Burgess, another Boston artist who was involved in organizing Boston's bicentennial celebration. Acknowledging the lack of a communal New Year's Eve celebration in Boston, the two artists set out to invent a new tradition for celebrating the New Year. Wainwright had created another festival in

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1 Clara Wainwright (Founder and First Executive Director, First Night Boston), Personal Interview, 26 November 2007.

2 J. Mark Schuster, "Two Urban Festivals: La Merce and First Night" (Paper prepared for presentation at *The 24 Hour City: The First National Conference on the Night-time Economy*, Manchester, England, 1993).

Boston several years earlier. The Boston Kite Festival, created by

Wainwright in 1969, served as “good practice for First Night.”<sup>3</sup> After the initial conversation with Burgess, Wainwright brought together several performing and visual artists for a meeting around her kitchen table. In addition to Clara Wainwright, the artists involved included

- Bill Wainwright, a sculptor, and Clara’s husband;
- Lowry Burgess, a fellow at MIT’s Center for Advanced Visual Studies, an environmental artist and poet, and Massachusetts College of Art Professor;
- Zeren Earls, the future executive director of First Night Boston and founder of First Night International; and
- seven other artists and civic-minded people.

Over two meetings, the group developed the First Night concept. First Night was intended to be a celebration that would serve as an alternative to the standard New Year’s Eve celebrations. The organizers decided to

- include families in the celebration;
- create an alcohol-free event;
- use Boston’s churches “for their original purpose”<sup>4</sup>—as the city’s social centers;
- use the city as the stage for the celebration;
- blur the distinction between the performers and the audience; and
- incorporate New Year’s Eve traditions from different cultures.

The celebration would, as the name suggests, focus on the symbolism of transitioning into the first night of the New Year. The organizers quickly began pitching their idea to the city, Boston’s philanthropic foundations, and potential sponsors and donors. John I. Taylor, the former publisher of the Boston Globe, held a luncheon meeting with fourteen foundations, and

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<sup>3</sup> Clara Wainwright (Founder and First Executive Director, First Night Boston), Personal Interview, 26 November 2007.

<sup>4</sup> Ibid.

encouraged Ian Menzies, a former Globe reporter, to write about First Night in the Boston Globe. Clara Wainwright met with various Back Bay business owners to raise the necessary funds to put on a free festival. Wainwright also met with numerous ethnic and cultural groups in Boston to learn about the different ways that Boston's residents celebrated New Year's Eve, and to ensure that First Night would be representative of all of Boston's diverse residents.<sup>5</sup>

First Night 1977 cost \$34,700<sup>6</sup>, or \$129,099.25 in 2007 dollars, which represents a small fraction of the cost of the event today (First Night 2008 cost more than \$1.2 million, nearly ten times the price of the first celebration). The grassroots, low budget celebration was billed as a new Boston tradition for all of the city's residents. The official First Night 1977 poster advertised the event as follows:

**First Night 1977** is a celebration of **New Year's Eve** to be held on the **Boston Common** and in the surrounding churches, subways, and other public spaces.

**Free activities and performances** of music, dance, theatre and art **for all ages**.

December 31, 1976 from 6:30 p.m.-midnight.

Be a part of a **new tradition**—come **celebrate!**

**EVERYBODY WELCOME.**<sup>7</sup>

The bolded words on the poster indicate the intended purpose of First Night, and foreshadow the more formalized “four pillars” (community, celebration, New Year's Eve, and art) that would be used in the future to describe the mission of First Night. According to the poster, the organizers perceived of their festival as an opportunity for celebrants of all ages to celebrate the New Year for free on the Common and in other public spaces.

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5 Ibid.

6 All financial data in this thesis is drawn from First Night Boston's annual reports and 990 tax forms.

7 First Night Boston 1977 Poster, Harvard Theatre Collection.

Year	Event Name	Location	Location Type	Event Type	Sub Type	Site-Specificity	Interactivity
1977	Traditional Japanese Ceremony	Boston Visual Artists Union Gallery	courtyard	performance	ceremony	nonspecific	participatory
1977	Impromptu Performance	Boston Visual Artists Union Gallery	courtyard	performance	music	nonspecific	staged
1977	Sledding	Common	park	activity	athletic	dependent	participatory
1977	Chemo Luminescence on Ice	Common	park	illumination	candles	dependent	participatory
1977	Suspended Oracle	Common	park	visual arts	environmental art	nonspecific	participatory
1977	Threshold	Common	park	visual arts	environmental art	nonspecific	participatory
1977	Herachutes	Common	park	spectacle	environmental art	nonspecific	participatory
1977	Good and Plenty	Common	park	illumination	projection	nonspecific	participatory
1977	Face Painting	Common	park	activity	children	nonspecific	participatory
1977	Firesong	Common	park	visual arts	environmental art	nonspecific	participatory
1977	Chango	Common	park	performance	music	nonspecific	staged
1977	NSA Jazz Pops	Common	park	performance	music	nonspecific	staged
1977	Balkan Songs	Common	park	performance	music	nonspecific	staged
1977	Colored Smoke	Common	park	special	smoke	nonspecific	staged
1977	Lighthouses	Common	park	illumination	lights	nonspecific	staged
1977	Hot Air Balloon	Common	park	spectacle	balloon	nonspecific	staged
1977	Floating Snowflakes and Stars	Common	park	illumination	lights	nonspecific	staged
1977	Skyline/Sky Drawing	Common	park	illumination	projection	nonspecific	staged
1977	Chemoluminescent Columns	Common	park	visual arts	environmental art	nonspecific	staged
1977	Colored Clouds	Common	park	illumination	smoke	nonspecific	staged
1977	Rings of Light	Common	park	visual arts	environmental art	nonspecific	staged
1977	Treasure Hunt	Common	park	activity	game	specific	participatory
1977	Circle of Light	Common	park	illumination	candles	specific	participatory
1977	Aeolian Wind Harp	Common	park	visual arts	environmental art	specific	staged
1977	New Year's Eve Chimeras	Common	park	visual arts	environmental art	specific	staged



1977	Billy Barnum	Park Street T Station	subway	performance	poetry	nonspecific	staged
1977	Cranberry Puppets	Park Street T Station	subway	performance	puppets	nonspecific	staged
1977	Scrub-board Slim	Arlington Street T Station	subway	performance	music	nonspecific	staged
1977	Poez	Arlington Street T Station	subway	performance	poetry	nonspecific	staged
1977	Brother Blue	Copley Square T Station	subway	performance	storytelling	nonspecific	staged
1977	Sidewalk Sam	Park Street T Station	subway	visual arts	chalking	specific	participatory
1977	Roving Baton Twirling Act	Park Street, Arlington Street, and Copley Square T Stations	subway	performance	athletic	specific	staged
1977	Procession	Commonwealth Avenue and Berkeley Street to the Common	mobile	spectacle	procession	mobile	participatory
1977	Midnight Celebration	Common	park	performance	music	nonspecific	staged
1977	Monumental Light Show	Common	park	illumination	lights	nonspecific	staged

In its first year, First Night was constrained primarily to the Boston Common, some events scattered throughout the streets adjacent to the Common and in the subway stations near the Common. Twenty-five of First Night 1977's publicly-sited events were clustered on the common, with an additional two events in the Boston Visual Artists Union Gallery's courtyard, and seven events in subway stations. The celebration culminated in a Grand Procession from the intersection of Commonwealth Avenue and Berkeley Street in Back Bay, down Commonwealth Avenue to the Common, where fireworks were launched at midnight. More than a third of the outdoor events allowed participation by the audience, including an interactive oracle, several interactive installations on the Common, a face-painting station, a candle lighting ceremony, and a treasure hunt. Of the sixty-three events held during First Night 1977, thirty-five were

sited outdoors or in subway stations. First Night's organizers also planned an ambitious countdown for the Hancock Tower. They intended to countdown the minutes to midnight by simultaneously turning on the lights on each floor every minute, thereby creating a lighted countdown on the building's façade. However, the building's managers didn't think they would be able to coordinate such a countdown, and the idea was scrapped; the midnight countdown was held on the Common instead.

First Night 1977 EveAs described by Wainwright, "everything was possible"<sup>8</sup> during the early years of First Night. The city did not put much effort into controlling the First Night revelers in 1976, and Wainwright recalls only a few police officers patrolling the celebration during the first year, while the "smell of marijuana filled the air."<sup>9</sup> Joan and Ed Tiffany recall that Boston was a much more frightening and deserted place in 1976. In First Night's first year, "hotels weren't open, restaurants weren't open, and we had to bring in vendors" to sell food during the evening because of the lack of restaurants downtown.<sup>10</sup> To the surprise of the city and First Night's organizers, tens of thousands of people attended First Night 1977. The specific number of attendees ranges from 50,000<sup>11</sup> to 66,000<sup>12</sup>.

Having just finished commemorating its bicentennial anniversary, Boston was already filled with a celebratory atmosphere. First Night, which was a product of this atmosphere, grew from the connections between artists, funders, and the city established during the previous year. Boston 200, the city's bicentennial committee, envisioned First Night as a capstone celebration for a year of celebrations, and the committee served as one of the event's primary sponsors, along

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8 Clara Wainwright (Founder and First Executive Director, First Night Boston), Personal Interview, 26 November 2007.

9 Ibid.

10 Ed Tiffany (Board Member, First Night Boston) and Joan Tiffany (Second Executive Director, First Night Boston), Personal Interview, 9 April 2008.

11 First Night 1993 Annual Report.

12 "High-Level High Times for Boston's New Year," *New York Times*, 28 December 1996.

with the First Night Committee, the Office of Cultural Affairs, the Boston Parks and Recreation Department, and the MBTA.

1976 was a transitional year for Boston's appearance to outsiders. Like many American cities, Boston's suburbs had grown since the 1960s, when many of the city's white residents fled the city to avoid the growing racial tension. The South Boston school busing riots of 1974 further tarnished the image of Boston. To many suburban families, Boston was a dangerous place filled with social unrest. Ian Menzies, a former Boston Globe columnist and early First Night proponent, acknowledged the importance of 1976 in transforming this perception in a 1989 Globe interview. That year, Boston celebrated the nation's bicentennial with yearlong festivities, welcomed the Tall Ships into Boston harbor, and opened Faneuil Hall Marketplace downtown. First Night encouraged suburban families to come into the city at night by creating a safe, alcohol-free environment. When these families arrived, they "discovered Boston was clean, not littered, that there were no drunks, that there were places to eat."<sup>13</sup> Menzies credits First Night as the greatest "contribution to giving the streets back to the people as any one single thing since World War II."<sup>14</sup>

First Night grew quickly after its first year, adding about 5,000 more attendees each year for the celebration's first five years.<sup>15</sup> By 1978, the cost of producing First Night had already doubled from the first year. With the expanding crowd came long lines for indoor events, and with the growing production expenses came the need for income. In 1979, First Night implemented the First Night button. For First Night 1980 and all subsequent First Nights, celebrants were required to purchase a button in order to gain entrance to indoor events. The button, which was sold for \$1 during First Night 1980, created a revenue stream

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13 Jordana Hart, "In suburbia, few plan to avoid Boston," *The Boston Globe*, 12 November 1989.

14 Ibid.

15 First Night 1993 Annual Report

for First Night, and also significantly decreased the wait time for indoor performances. Despite this significant alteration of the celebration, Clara Wainwright claims that the introduction of the button did not change the character of First Night's atmosphere or programming.

In First Night's earliest years, leadership responsibilities were shared by Clara Wainwright, Zeren Earls, and Joan Tiffany. This group's connections with Harvard, MIT, several local businesses, and the city enabled First Night to flourish into an annual festival. Tiffany, First Night's second executive director, stabilized the financial aspects of the festival to ensure its ability to continue for years to come. With her husband, Ed Tiffany, she held several important fundraisers for First Night in the first years of the festival. According to Joan Tiffany, the First Night button was intended to be a ticket to First Night's indoor event, but it was also supposed to acknowledge the fact that the purchaser had made a contribution to First Night. In its ongoing attempt to blur the line between observer and observed, First Night wanted the button purchasers to feel that they had contributed to making First Night possible, rather than just buying a "ticket" for the indoor events.

Much of First Night's early success is owed to the Boston Globe, especially John I. Taylor, the Globe's former publisher, and Ian Menzies. First Night worked with the Globe to publish the First Night program, and editorials in the Globe assured Boston-area suburbanites that they would be safe in downtown Boston during First Night. The Globe Foundation was also an early supporter of First Night.

In 1980, Zeren Earls assumed the role of executive director of First Night. Earls held this position for fourteen years, longer than any other executive director. First Night grew rapidly during the 1980s; attendance grew by more than 400,000 people while budget grew by more than \$600,000, when accounting for

## First Night Timeline

- 1976  
Concept for First Night created by Clara Wainwright and other artists. The first First Night is held on December 31<sup>st</sup>, 1976.
- 1979  
Responding to increased crowds and the need for a steady revenue stream, the First Night organizers introduce the button.
- 1980  
First Night Boston opens its first year round office and hires Zeren Earls as the celebration's first full time executive director.
- 1982  
Worcester, MA and Charlottesville, VA become the second and third cities to hold First Night celebrations.
- 1985  
Providence begins its own First Night celebration.
- 1993  
First Night International becomes a 501(c)(3) nonprofit entity separate from First Night Boston.
- 1994  
Zeren Earls establishes the First Night Neighborhood Network.
- 1995  
Zeren Earls leaves First Night Boston to assume role of director of First Night International. Liz Thompson becomes First Night Boston's fourth executive director.
- 1998  
Geri Guardino becomes First Night's fifth executive director.
- 2000  
First Night expands to a three day celebration for the millennium. Programming runs from December 29<sup>th</sup> through December 31<sup>st</sup>.
- 2001  
Despite the terrorist attacks on September 11<sup>th</sup>, First Night 2002 is held with only moderate modifications.
- 2002  
First Night International moves from Boston to Binghamton, NY.
- 2003  
First Night Providence folds, and is replaced by Bright Night Providence, a similar artist-run celebration.

inflation. As the audience and budget grew, so did the festival's footprint.

By First Night 1980, the celebration's programming had become considerably more dispersed throughout Back Bay. Attendees, who were still concerned about safety downtown, were less likely to seek out events off the most populated streets. In order to assuage these safety concerns, the organizers used "Pedestrian Tour Buses" to shepherd attendees between event sites. This consisted of a First Night volunteer leading attendees from one event to another. As the footprint grew larger and more dispersed in subsequent years, multiple "bus" routes were offered.

First Night 1980 also marked the first use of City Hall Plaza as a First Night venue, while First Night 1984 saw the first fireworks over Boston's harbor. The midnight fireworks had been launched from the Common; fireworks are still launched over the harbor today. The fireworks were moved to the harbor after complaints by many that the fireworks would damage the Public Garden and the Common. The decision by the fire marshal to disallow the fireworks on the Common attracted substantial media attention to First Night. Many of First Night's advocates, including Mayor Kevin White, were outraged by the prospect of losing the First Night fireworks. The controversy around moving the midnight fireworks from the Common to the harbor was a "turning point for First Night; people recognized that First Night was something they really cared about," recalls Ed Tiffany. First Night had claimed a place in Boston's collective imagination; the city's residents anticipated the event each year.

Before First Night 1984, free events occurred in public outdoor locations. However, in 1984 this tradition changed with the inclusion of storefront window performances. The Dance Collective's "Dances Under Glass" was the first of these performances. The following year, eight performances and

installations appeared in storefront windows on Newbury and Boylston Streets, including a reprise of the Dance Collective's performance. These installations incorporated lasers, projections, holograms, and kinetic sculptures.

In the early 1980s, other cities began asking First Night Boston for advice on staging their own First Night celebrations. Joan Tiffany recalls that the original organizers had always planned to expand the First Night concept across the country. The organizers hoped to watch fireworks launched in succession from First Nights in each time zone while flying across the country. In 1982, Worcester, MA and Charlottesville, VA became the second and third cities to host First Nights. Three years later, Providence held its own First Night celebration. First Night Worcester and First Night Providence are discussed in further detail in Chapter 4. It was during this same time that First Night Boston became increasingly recognized as a tourist destination, rather than just a local event.

While First Night performances and installations are generally celebratory in nature, the late 1980s and early 1990s saw its share of introspective programming. For First Night 1993, John Tagiuri created "Trash Temple-Dream House." The piece, sited on City Hall Plaza, consisted of a home built from the trash generated by a family of four in the course of a year. In 1986, Krzysztof Wodiczko projected a series of contemporary images of Boston's homeless population projected onto the Soldiers and Sailors Monument on the Common for his piece, "the Homeless Projection 2." Nodding to the reflective nature of his piece, Wodiczko asserts that "we should be able to call those monuments into question, to ask them what they think about what is happening today, and ask ourselves if we still believe in the ideals of those monuments."<sup>16</sup> Joseph Wheelwright's "Fetish" trees and Mark Cooper's "Janus" pieces also tackled the New Year's Eve theme in a more reflective style. Each of

<sup>16</sup> Ken Shulman, "ART; A Monument to Mothers and Lost Children," *New York Times*, 20 September 1998.

these pieces, which appeared at various First Nights from the mid 1980s through 1990s, allowed attendees to reflect on the passing and upcoming years by attaching written resolutions to the sculptures. Neither Cooper's art nor Wheelwright's art still appears at First Night—Wheelwright's final "Fetish" installation appeared at First Night 1995.

Liz Thompson, a former director of the Jacob's Pillow Dance Festival, took over the role of executive director of First Night Boston after Earls' departure to First Night International in 1994. Thompson was the first executive director with a background in the performing arts, and the First Nights produced under her leadership reflected this. Thompson also proved more willing to appease corporate sponsors, once proclaiming that she would rename the event "FedEx First Night" if FedEx would donate \$1 million, according to Clara Wainwright. Given First Night's financial status in 1995, this comment is hardly surprising. Dave Sullivan, First Night's former Director of Corporate Relations, remembers inheriting an \$80,000 deficit in 1995. First Night's board of directors considered cutting all of First Night's free programming to assist in balancing the budget. Although this was ultimately deemed unnecessary, the number of outdoor events fell from forty during First Night 1994 to ten during First Night 1997. Nearly 22% of First Night 1994's 185 events were sited outdoors; despite growing to 260 total events for First Night 1997, fewer than 4% of these events were sited outdoors.

According to Dave Sullivan, First Night's "ice sculptures lost their artistic edge" after Earls' departure, and the ice sculptures began to take the form of Disney characters including Aladdin in 1995, the Hunchback of Notre Dame in 1997, Cinderella in 2004, and Snow White and the Seven Dwarves in 2008. These ice sculptures, along with an expanding afternoon Family Festival in Hynes Convention Center projected the image of First Night as a festival for children.



The First Night button gained new appeal in 1995 with the introduction of the Button Bonus. This new program provided discounted admission fees for First Night button holders to several of Boston's museums. In the Button Bonus' first year, the Old South Meeting House, Old State House History Museum, Paul Revere house, USS Constitution Museum, Steriti Memorial Rink, Museum of Fine Arts, and Museum of Science all offered discounted admissions for button holders. The addition of these new venues greatly expanded First Night's footprint, and compensated for First Night's fundraising struggles by providing attractions for First Night revelers at no cost to First Night, though it also diminished First Night's focus on the arts by encouraging celebrants to visit the Franklin Park Zoo or Aquarium during First Night.

Despite this expanding footprint, many of First Night's events were consolidated into the Hynes Convention Center by First Night 1997. The number of spaces used for events within Hynes expanded from five for First Night 1994, to twelve for First Night 1997. A separate page in the First Night 1997 program was devoted to entertainment within Hynes, and many of the performers who had enlivened the streets of Back Bay with their strolling performance art during previous First Nights were confined to Hall C and the auditorium in Hynes during First Night 1997. Tellingly, First Night today colloquially refers to Hynes as "First Night Mall."

Liz Thompson's brief tenure as First Night's executive director ended in 1997; Geri Guardino, the director of Dorchester's historic Strand Theatre, replaced her. Guardino greatly expanded First Night's community connections via First Night's First Month and the First Night Neighborhood Network. Zeren Earls had created the Neighborhood Network four years prior to Guardino's arrival, but the program matured under her tenure, adding new community groups to the network each year. First

Night's First Month, an extension of the Button Bonus program, provided additional benefits for button holders through the end of January. This program intended to bring a new audience to Boston's cultural destinations while also making the button more attractive, thereby selling more buttons.

For Boston's millennium celebration, First Night expanded into a three-day festival for the first and only time. Events were held on December 31<sup>st</sup>, January 1<sup>st</sup> and January 2<sup>nd</sup>, and the budget soared for this year. The excitement surrounding the millennium spread to other cities, and a record 225 cities on three continents held First Night celebrations in 1999.<sup>17</sup> Authorities in Boston dealt with the increased crowd size by insisting on multiple countdown sites for the turn of the millennium. The city had rarely demanded programmatic changes of First Night, but felt that an enormous crowd in a single space would pose great risk to the First Night revelers. First Night responded with six midnight countdowns in five sites, including

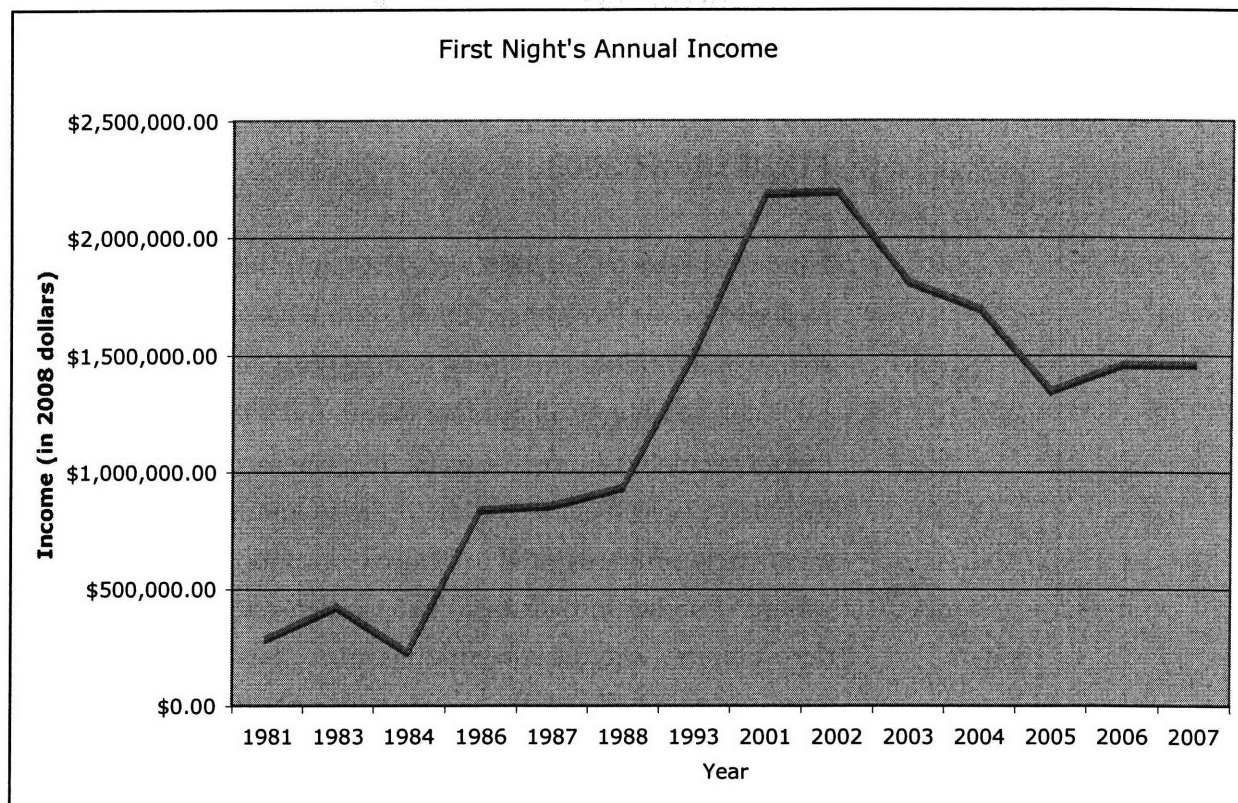
- a laser countdown on the Customs House tower and fireworks over the harbor,
- Mardi Gras music and a laser light countdown on the Common,
- a countdown and performance by the Boston Pops on City Hall Plaza
- a multimedia dance party in Copley Square,
- a millennium dance party and drumming countdown in Hynes auditorium, and
- Y2K pops in Hynes hall B.

Despite decreasing crowd sizes, First Night maintained the dispersed midnight countdowns in the new millennium.

First Night Boston and other First Night celebrations have struggled thus far in the new millennium. The number of cities

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<sup>17</sup> Sharon L. Bond, "Cashing in on First Night," *St. Petersburg Times*, 22 December 2002, pg. 3.



hosting First Nights has fallen from 225<sup>18</sup> in 1999 to 103

in 2007<sup>19</sup>, according to the First Night International website.

Corporate contributions to First Night have shrunk to \$150,000 or just over 10% of First Night's total income, down from \$700,000 for the turn of the millennium.<sup>20</sup> "If you could point to one reason, its corporate consolidation - the fewer number of companies now headquartered in Boston," explained Joyce Linehan, First Night's Public Relations Director, in the *Boston Globe*.<sup>21</sup> "Boston is no longer a corporate hub, everyone is gone" concurs Dave Sullivan. "Everyone knew each other, but this is no longer the case, which makes it harder to get money." The graph above reflects this trend. First Night's total income has fallen since its peak in the years immediately following the

18 Ibid.

19 "Participating Cities," *First Night International*, 10 April 2008, <<http://www.firstnight.com/cities.php>>

20 David Abel, "Short on funds, Quincy trims New Year's glitz," *The Boston Globe*, 28 December 2007.

21 Ibid.

millennium, though it appears to have temporarily stabilized just under \$1.5 million.

## FIRST NIGHT 2008

I attended First Night 2008, the celebration's thirty-second incarnation, on December 31<sup>st</sup>. Sprinting between indoor venues and outdoor sites from 1:00pm until just after midnight, I was able to observe all outdoor events and a majority of indoor events. As in recent years, the primary outdoor sites included Copley Square and the Boston Common, while indoor events were primarily sited in Hynes Convention Center and various churches in Back Bay. Though densest in Back Bay, the Common, and the surrounding streets, First Night 2008's footprint stretched as far as the Museum of Science and the Charlestown Navy Yard to the north, Northeastern University to the west, the New England Aquarium to the east, Franklin Park Zoo to the southwest, and the Children's Museum to the southeast.

My description of First Night 2008 begins with some general observations, followed by a chronological narrative of my own experience, and ends with a critical analysis and categorization of each outdoor site, performance, and work of environmental art.

### *General Observations*

First Night 2008's use of public space was minimal in comparison to years past. Four ice sculptures, three environmental artworks, two fireworks displays, two performances, and the grand procession enlivened downtown public spaces. These installations and events were situated in a way so as to create destinations, rather than to alter the general pedestrian experience downtown. The clustering of outdoor events made Copley Square and parts of the Common attractive destinations during First Night, and likely encouraged





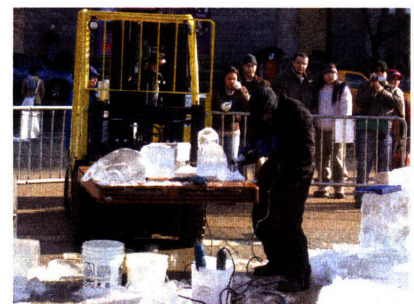
many visitors to walk through the cold in order to reach these destinations. However, the paths between these destinations was devoid of outdoor programming, making the journey less interesting than it might have been had installations and performances occupied interstitial spaces downtown.

Most of the First Night events seemed to be aimed at a young audience. Certainly, the Family Festival programming was directed at a preadolescent audience. The simplicity of the two interactive environmental art pieces made them attractive to younger audience members as well.

#### *Narrative*

1:00 PM – *Boston Common*. I began my exploration of First Night at the corner of Park and Tremont streets. At 1:00

A digital screen on the Common provided background information on First Night Boston.



Celebrants watched ice sculptors as they completed the "Mangrove" ice sculpture on the Common.





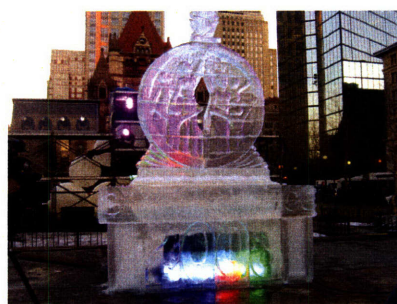
Vendors selling New Year's Eve paraphernalia populated the Common, but were not associated with First Night.



Barricades prevented celebrants from touching ice sculptures on the Common.



Additional barricades protected ice sculptures in Copley Square.



The "Give Us Peace" ice sculpture was unveiled just after dusk.

PM, the official start of First Night 2008, the crowds on the Common were thin, and the outdoor works of art were incomplete. However, a small crowd had gathered just outside the Park Street T station to watch sculptors at work on the "Mangrove" ice sculpture. Comprised of what appeared to be local employees on their lunch break, the crowd seemed to be coincidental; the sculpture had attracted people who had already planned to walk through the Common or on Tremont Street. Despite the fact that the official First Night ice sculptures remained unfinished, unofficial ice sculptures, including one created by the Taj Hotel and another by Suffolk University, had been created on the sidewalks adjacent to the Common, extending the festival atmosphere from the Common into the surrounding streets.

The artists and First Night staff were working to finish the three environmental artworks on the Common, the "Subzero Unity Project," "Cyclic Light," and the "Janus Arch." Food and novelty vendors, which were interspersed between these installations, attracted more attention than the unfinished art. A large screen displayed scenes from past First Nights and explained the origins of the celebration. This screen marked the centerpiece of the Common's First Night attractions; the environmental artworks were clustered around the screen, which was a few steps from the Parkman Bandstand, the site of a musical performance later that evening.

The aforementioned installations and vendors were all situated along a pedestrian path that runs parallel to Tremont Street. The axis created by these sites did not reflect the primary direction of movement of First Night spectators. While this axis encouraged pedestrian movement between the two Tremont Street corners of the Common, the First Night attractions in Back Bay caused many pedestrians to walk a path perpendicular to Tremont Street through the common. However, the proximity of these installations to Tremont Street captured the



attention of drivers on Tremont Street, and also the attention of pedestrians exiting the T stations at Park Street and Boylston Street.

The rest of the Common remained largely unchanged by the First Night celebration. There was one additional set of ice sculptures – a large American Eagle surrounded by logos of Boston’s sports teams – sited next to the Frog Pond. The sculptures were within view of the skaters on the pond. In general, First Night’s effect on the Common was most evident along the periphery, not along the pedestrian paths in the center of the Common.

2:00 PM – *Copley Square*. The afternoon activity in Copley Square was quite similar to that on the Common. Food carts and vendors selling New Year’s Eve paraphernalia including

The “Give Us Peace” ice sculpture provided an illuminated centepiece for Copley Square after sunset.





The performance spaces inside Hynes lacked in acoustic and visual charm.



Outside Hynes, celebrants drew with chalk on the few dry patches of sidewalk.

horns, hats, feather boas, and assorted blinking lights crowded the sidewalks along the periphery of the square. A large crowd watched sculptors finish the Snow White and the Seven Dwarves ice sculpture next to Trinity Church. The largest crowds in Copley Square could be found inside the Boston Public Library; the free library tours offered in the afternoon provided a popular respite from the cold weather outside. A second ice sculpture, surrounded by several large balloons, sat opposite the entrance to the Boston Public Library.

2:30 PM – *Hynes Convention Center*. The site of the First Night Family Festival, the Hynes Convention Center hosted performances and activities in more than twenty rooms. Sidewalk Sam, who created a sidewalk chalk drawing for the original First Night, oversaw the chalking activities outside

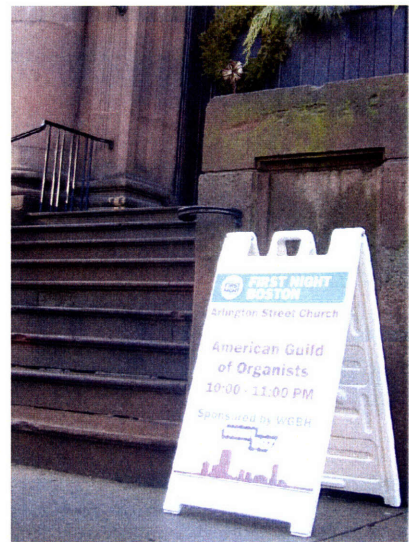




Hynes. Visitors were invited to illustrate their New Year's Eve thoughts in chalk on the sidewalk. Numerous children participated and received guidance and encouragement from First Night volunteers and Sidewalk Sam.

A First Night button was required to enter the convention center, and vendors sold special buttons with multicolored lights for \$20 in the lobby. Families packed Hynes' auditoriums, hallways, exhibition spaces, and café. The larger exhibition spaces hosted multiple events simultaneously, creating a chaotic environment. Convention Hall A, for example, contained three events: motorized safari animals carried children on their backs in one corner, children created works of art at "Art Party" in the back of the room, and juggler and comedian entertained a large crowd from a stage in another corner. This cacophonous setup

Youth performers took advantage of the fantastic acoustics within the churches of Back Bay.



Sandwich boards marked indoor venues.





Costumed youth gathered outside Hynes before the commencement of the Grand Procession.



Several participants in the Grand Procession acknowledged the Chinese New Year.

was repeated in other large rooms in Hynes; upstairs, performers flew on trampolines, children danced, and face painters decorated children's faces in one large room. Smaller rooms contained single performances, ranging from puppet shows to full bands. The rooms in Hynes were unfortunately unsympathetic to the festive atmosphere created by First Night, though the proximity of the rooms was convenient for spectators wishing to view multiple performances.

3:30 PM – *Back Bay Churches*. After leaving Hynes, I visited the First Church in Boston on Marlborough Street and the Old South Church on Boylston Street. Both churches were filled nearly to capacity. The NEC Children's Chorus performed holiday standards in the First Church to capacity crowd. The one-hour performance ended with a sing-a-long. The First



The cyclic light installation illuminated the Common, but required frequent relighting.

Church is several blocks from the nearest First Night site, and the walk to the church was not especially interesting. I did not pass any pedestrians on my way to the church, which was likely due to the fact that I arrived late and that there were no other First Night events near the church. Brian Jones' performance on the Old South Church's organ included several holiday standards. The performance ended with an invitation for audience members to try playing the organ.

*5:30 PM – Grand Procession.* After sunset at 4:20 PM, the crowds headed to Boylston Street to begin lining up for the Grand Procession. I observed the procession from its starting point outside Hynes Convention Center. The procession began with Mayor Menino's symbolic cutting of a ribbon, after which Menino, Geri Guardino, and several others then began



Celebrants waited in line to ring the bell of the Janus Arch.





The "Subzero Unity Project" on the Common allowed celebrants to climb into large scale ice cube trays.



The fireworks over the Boston Harbor served as one of several climaxes to the celebration.

marching down Boylston towards the Common. Brass bands, puppets, dancers, marching bands, bead throwers, and stilt walkers populated the procession, which was divided into three indistinguishable sections: elegance, excitement, and color. The boundary between participators and spectators was blurred by the lack of security; anyone interested in marching in the procession was able to do so.

7:00 PM – *Boston Common*. I returned to the Common after the procession. After the procession ended on the Common, a fireworks display lit the sky. By this point, the ice sculptures and environmental artworks on the Common had been completed, and long lines had formed at the Subzero Unity Project, which allowed two dozen people to enter human-scaled ice cube trays inside a white tent, and the Janus Arch, which allowed people to ring a bell and make a wish for the new year. Crowds also gathered around the lighted Mangrove Ice Sculpture, and the nearby Cyclic Light installation. Numerous indoor concerts were held in venues near the Common, including Nathan and the Zydeco Cha Chas in the Castle at Park Plaza. While the performance was popular and crowded, the space was ill suited for this type of performance, and the music echoed in the cavernous space.

12:00 AM – *Boston Harbor*. Shortly before midnight, I journeyed from the Common down to Long Wharf for a view of the second round of fireworks. Crowds had formed all along the harbor shortly before midnight, and after the fireworks display ended at 12:10 AM, the crowds returned either to their homes or to the numerous nearby bars.

### First Night Boston 2008 Events

Year	Event Name	Location	Location Type	Event Type	Sub Type	Indoor/ Outdoor	Site-Specificity
2008	Janus Arch	Common	park	visual arts	environmental art	outdoor	nonspecific
2008	Subzero Unity Project: The Great Indoors	Common	park	visual arts	environmental art	outdoor	nonspecific
2008	Mangrove Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific
2008	American Eagle Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific
2008	Cyclic Light	Common	park	visual arts	environmental art	outdoor	specific
2008	Give Us Peace Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific
2008	Snow White and the Seven Dwarves Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific
2008	Chalk One Up for First Night	Hynes Convention Center	sidewalk	visual arts	chalking	outdoor	nonspecific
2008	The Husky	Northeastern University	university	visual arts	ice sculpture	outdoor	nonspecific
2008	Midnight Fireworks	Boston Harbor	harbor	spectacle	fireworks	outdoor	nonspecific
2008	Grand Procession	Hynes to Common	mobile	spectacle	procession	outdoor	mobile
2008	Boston's Family Fireworks Celebration	Common	park	spectacle	fireworks	outdoor	nonspecific
2008	Countdown with the Revolutionary Snake Ensemble	Common	park	performance	music	outdoor	nonspecific
2008	Countdown with the Downbeat Five	Copley Square	public plaza	performance	music	outdoor	nonspecific



## CHAPTER 3: OTHER FIRST NIGHTS

### INTRODUCTION

Given the cities' proximity to Boston, Worcester and Providence's First Nights provide useful counterpoints to First Night Boston. While Boston is New England's largest city, Worcester and Providence are its second and third largest, respectively. The weather at the end of December in each of these cities is comparable, as is the artistic climate. However, while First Night Worcester has flourished under these conditions, First Night Providence ceased to exist in 2003. In this section I first discuss the reasons for these differences, then narrate the history of First Night International, and finally provide brief explanations of several exemplary First Night events from all over the country.

### FIRST NIGHT WORCESTER

After First Night Boston successfully staged its sixth celebration, the concept spread to Worcester. In 1982, Worcester held its first First Night celebration. According to Joyce Kressler, First Night Worcester's executive director, the difference in scale between Boston and Worcester makes the two celebrations different. Boston's large scale and plethora of communal spaces allows First Night Boston to program numerous outdoor events. Although Worcester is New England's second largest city with 175,706 residents, it is considerably less populous than Boston, which has 581,616 residents.<sup>1</sup> Worcester's small scale allows First Night to use venues that are minutes apart.

While a significant proportion of events have been held outdoors during First Night Boston, Worcester is a mainly indoor event. However, several events, many of which appear annually at First Night Boston, are staged outdoors, including

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1 "Worcester (city) QuickFacts," *US Census Bureau*, 20 April 2008, <<http://quickfacts.census.gov/qfd/states/25/2582000.html>>

- fireworks;
- illuminations on buildings;
- outdoor procession;
- ice sculptures;
- outdoor performances by the Worcester Art Museum;
- whimsical decorations on trees; and
- occasional site-specific installations, including the creation of a bowling alley in a traffic tunnel.

These events and First Night Worcester's indoor events attract visitors from as far as sixty miles away, according to Kressler. Despite Worcester's proximity to other First Night cities, nearly half of the attendees come from outside Worcester.

First Night Worcester also suffers from the same public misperceptions about the celebration's relationship to the city as First Night Providence and First Night Boston. Many visitors assume that the celebration is funded by the city. First Night Worcester's website attempts to combat this assumption with the following message:

Contrary to public perception (probably as a result of our name) First Night Worcester is not a city-run event. First Night is a private, non-profit 501C(3) organization with a hands-on volunteer Board of Directors that meets year-round to plan and implement programs and raise 100% of funding annually in order to produce the celebration.<sup>2</sup>

The funding comes from both foundations and corporate sponsors, both of which support First Night Worcester to the same degree. Kressler acknowledges that "ten years ago, foundation and nonprofit support was miniscule." Kressler increased this support by running First Night programs year round.

First Night Worcester has become an exemplarily inclusive celebration, drawing inspiration from the more than 100 different nationalities represented in Worcester. Around the

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<sup>2</sup> "Mission," *First Night Worcester*, 15 April 2008 <<http://www.first-nightworchester.org/mission.html>>



time of the millennium, Kressler engaged various community groups to gauge the different ways that Worcester's residents viewed the millennium. After a "request by ethnic community members to have a voice" in the First Night celebration, Kressler added a multicultural festival and an international food court to the annual program. First Night Worcester is a very diverse arts festival today; Kressler also developed programs for the hearing impaired after noticing a lack of participation by Worcester's deaf community in First Night.

Like all other First Night celebrations, First Night Worcester faces its own set of challenges each year. Kressler identified money as the top challenge to putting on First Night Worcester. She acknowledged the high level of competition in central Massachusetts for both audiences and funding. Like many First Nights, First Night Worcester's volunteers are essential to the festival's success, but Kressler believes that more tasks need to be outsourced to professionals, and that First Night Worcester needs "to continue to professionalize the organization to remain relevant." Additionally, First Night Worcester should rely less on button sales. When Kressler first joined First Night Worcester, a large percentage of the total budget came from button sales. However, this number was dependent on a number of external variables, including weather, and reliance on this income source was therefore quite risky.

Kressler points to a survey conducted by the Pew Charitable Trust on obstacles to audience development, which determined that 20-30% of the audience attending arts related events decided to do so at the last minute, as her inspiration to cut back on reliance of button sales. Kressler convinced the First Night Worcester board that "one ice storm would be disastrous," and the organization now uses the historical lowest sale level as the expected income from button sales, in order to avoid a potentially disastrous over-estimation in the number of button sales.

Dave Sullivan lists First Night Worcester as one of the model First Nights. First Night Worcester reflects the city's multicultural nature, and Sullivan credits the celebration with being "famous for bringing in foreign artists to teach culture to kids," and with being especially good at getting corporate sponsors. For First Night Worcester's 25<sup>th</sup> anniversary celebration, a foreign artist who spoke no English created masks with children that were later used in the procession.

## FIRST NIGHT PROVIDENCE

Like downtown Boston in 1976, Providence was an unpopular nighttime destination in 1985. According to Doris Stephens, First Night Providence's former executive director, Providence's workforce at that time lived mostly in the city's suburbs, where they fled at the end of the work day. Vacancy rates were high in Providence, and numerous downtown storefronts were empty. However, numerous artists, attracted to the low rents and the Rhode Island School of Design, lived and worked in the city.

Providence's renaissance began with the Providence River Relocation Project. Like many other urban rivers, the Woonasquatucket and Providence rivers had been covered with concrete, asphalt, and railroad tracks during the era of urban renewal. The Relocation Project rerouted the rivers to their original courses, and uncovered the waterways, thereby creating new public spaces in downtown Providence. The artistic energy and newly uncovered rivers in Providence fueled the creation of First Night Providence in 1985.

Though she did not serve as the original executive director of First Night Providence, Doris Stephens was quickly attracted to the celebration, becoming the director in 1991. The First Night model appealed to Stephens because of the celebration's strict no alcohol policy. As a mother, Stephens appreciated this aspect of First Night, as well as its focus on the arts. Though

First Night Providence was only a few years old when Stephens became director, the organization was already \$50,000 in debt. As explained by Stephens, First Night simply “never makes money.”

Stephens wanted to manage the organization without interfering with the participating artists, because “they had their own ideas [and] cared greatly about the city.” Stephens credits First Night Providence with decreasing the number of empty storefront windows downtown. “First Night played an important role when Providence was dark [by] showing the city that there were artists in town,” claims Stephens.

Unlike First Night Boston, First Night Providence always required the purchase of a button in order to access indoor events. According to Stephens, button sales accounted for nearly half of First Night Providence’s budget, fluctuating between forty and sixty percent over the years. Stephens supports the use of the button, claiming that it makes people have a “higher regard [for First Night Providence] if [they] have to pay a little something for the event.”

First Night Providence suffered the same financial troubles as other First Night celebrations. Stephens considered replacing the paper events program with a web-based program, but sponsors balked at this move, because they preferred printed ads to web ads. Just as in Boston, sponsoring corporations and foundations want to be seen as directly aiding community development efforts. First Night Providence attempted to adapt in order to find funding. For example, instead of hiring professional sculptors to produce ice sculptures, First Night Providence hired adults from the nearby correctional facility to produce the sculptures because the inclusion of disadvantaged community members in the project made it easier to find funding. Stephens also suggests that the ephemeral nature of the art produced for First Night limits funding options. If the First Night installations could be given to organizations after the celebration, perhaps more organizations

would be willing to fund their creation. Additionally, with Providence's "great social needs, business sponsors want to be seen as helping people."

## **WATERFIRE**

For the celebration's tenth anniversary, First Night Providence commissioned local artist Barnaby Evans to create First Fire, the precursor to WaterFire, in 1994. Evans acquired part of First Fire's \$2,500 budget himself, and the remainder was funded through First Night Providence, which raised extra money for its tenth year. Evans' installation consisted of numerous wooden braziers in the newly exposed rivers, which were lit by firetenders in boats. The installation, which also included ambient music, created a sensual experience: visitors experienced the sight of the firetenders lighting the braziers, the smell of the burning wood, the sound of the music, and the warmth of the fires. Two years later, Evans was invited to create Second Fire, a recreation of First Fire, for the International Sculptors Conference in Providence. After this second incarnation, Evans created a non-profit agency to ensure that the installation, henceforth known as WaterFire, would illuminate Providence each year. In recent years, Evans has created WaterFire every other Saturday evening in the summer months. WaterFire has changed little in the past decade, according to Evans, who had anticipated visitors being concerned about the lack of change to the event. However, nearly half of WaterFire's attendees are first time visitors each year, and the ephemeral nature of the installation means that WaterFire "turns out to be quite different each time" it is staged, based on the weather, attendees, and numerous other variables. While First Fire consisted of eleven braziers (one for each year of First Night plus one for "good luck"), WaterFire expanded each year, with 100 braziers lit during December 31<sup>st</sup>, 1999 in conjunction with First Night Providence once again.

Like First Night, WaterFire provides free outdoor artistic

programming, for which the event organizers must fundraise each year. First Night and WaterFire share a similar business model; both events rely on volunteers, in-kind donations by their respective cities, and corporate sponsorship. Despite the fact that both events generate large revenues for the cities' hotels and restaurants, neither event receives any funding from these business. According to Evans, the attendees of both events often assume that the city has paid for that which they are seeing, and that any money spent on ancillary activities, including the food vendors that populate the streets of Boston on the 31st and the performers that populate the riverside during WaterFire, will go towards supporting the events. This fosters a sense of apathy towards funding First Night.

Evans also cites the related issue of “free ridership” as a problem shared by both First Night and WaterFire. The business plan of both events requires attendees to choose to pay, or to instead choose to enjoy the event for free. First Night could not exist in its current form without selling a significant number of buttons, just as WaterFire could not exist without substantial individual contributions. Nevertheless, the vast majority of visitors to both events pay nothing. Evans describes this as a tragedy of the commons type of problem. At First Night, visitors are driven by their individual interests to experience the celebration for free, despite the fact that the common good relies on button sales; waning button sales encourage First Night to move more and more events indoors to sell more buttons. The economics of siting art outdoors are difficult, and the business model of the celebration discourages outdoor art.

## **BRIGHT NIGHT**

In 2003, First Night Providence folded. Two new arts organizations rose from the ashes of First Night Providence: Bright Night and FirstWorks. Bright Night was the direct successor to First Night's New Year's Eve celebration. Once it became clear to First Night

that the organization would need to drastically change, a meeting between First Night's directors and artists was held. Bright Night, an artist-led version of First Night, was the result of this meeting. Similar in concept to First Night, Bright Night's website describes the event as follows:

Bright Night Providence is an artist-run arts oriented New Year's Eve Celebration. It carries on in the tradition of First Night Providence. In 2003, a group of local artists stepped in when First Night Providence cancelled its 18 year tradition due to financial woes. In less than 3 months, the artists (with city, corporate, and citizen support) were able to produce a festival that featured 140 performers in over 26 venues, along with a Water Fire, fireworks, and opening ceremonies at the Fleet Skating Center. Over 12,000 people partook in the festivities. And we didn't lose our shirts!<sup>3</sup>

The 12,000 person attendance referenced above is a small fraction of the half million visitors that attended First Night Providence in its most popular years. Bright Night's leaner program has allowed the event to persist as a financially stable organization. The celebration relied heavily on volunteer labor and on the city of Providence in its first year (the city provided \$25,000 of the \$80,000 total budget in 2003). Adam Gertsacov, who performs as a clown during Bright Night, runs the celebration. In an interview with Providence City News, Gertsacov echoed Stephens' description of the transformative nature of First Night on the city. "Twenty-five years ago, Providence was desolate except for one night: First Night," explained Gertsacov. He credits both First Night and WaterFire with "changing the face of Providence."<sup>4</sup>

## FIRST NIGHT INTERNATIONAL

First Night International, created in 1994, serves as the organizing body for the dozens of First Night celebrations around the world.

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3 "About Us." *Bright Night*, 15 April 2008 <<http://www.brightnight.org/about.html>>

4 <<http://www.providenceri.com/CityNews/CityNews.php?id=41>>

Though it first shared Boston as its base city with First Night Boston, competition over funding and rights to the name “First Night” persuaded First Night International to leave the city. First Night International resettled in Johnson City, near Binghamton, New York in 2002 under the direction of Naima Kradjian, the former head of First Night Binghamton. Dave Sullivan, who had worked with Liz Thompson on First Night Boston, now serves as the executive director of First Night International.

In addition to the First Nights in Providence and Worcester, Dave Sullivan considers several First Nights to be especially successful at balancing the four pillars. These exemplary First Nights include

- First Night Saint Petersburg, Florida;
- First Night Binghamton, New York;
- First Night Bradford, Pennsylvania; and
- First Night Austin, Texas.

Most of these celebrations have won awards from First Night International, and each is known for its exceptional public programming.

## **FIRST NIGHT SAINT PETERSBURG**

Now in its 16<sup>th</sup> year, First Night St. Petersburg’s tenure has coincided with the transformation of the city. Before First Night, St. Petersburg was thought of as a staid retirement city, in contrast to nearby Tampa’s reputation for being a younger and more interesting city. Today, St. Petersburg reputation has improved; according to Sullivan, First Night St. Petersburg “has been very successful in getting people to change the way they think about the city.” While it is difficult to attribute these changes entirely to First Night, several First Night events have contributed to improving the image of the city.

First Night St. Petersburg has won several Creative Programming Awards. The winning projects include

- a dance piece (“Dance With an Obsession,” 1997);

- a joint birthday celebration with St. Petersburg, Russia (“The Birthday Project,” 2001);
- new artistic public benches (“Street Furniture,” 2002); and
- an interactive mapping project (“GEOGRAPHIES: Mapping Beauty, Mapping Love,” 2004).

The celebration won an additional award for its “Light Up the New Year” installation in Williams Park in 2007. This installation represents a conscious and successful decision by First Night to transform an overlooked park. Williams Park is located in the middle of the First Night footprint, but other waterfront parks were frequently used for First Night instead. St. Petersburg’s residents generally perceived the park as dangerous and dark. Williams Park had gained the reputation of being a “needle park,” and was therefore avoided by many of the city’s residents. The First Night installation changed this by showing people for one night the potential possessed by the park, or as Sullivan explained, “people remember the lights, [which] builds communal hope.”

## FIRST NIGHT BRADFORD

In 1999, Bradford’s city hall was slated to be demolished. First Night Bradford requested to use the building on New Year’s Eve, since it was going to be torn down anyway. Participating community groups created foil covered stars, and delivered to residents all across Bradford. A small tag was included with each star with instructions to fill out the tag with a hope for the new year, and to then return the star to First Night. According to Dave Sullivan, 80% of Bradford’s residents returned the stars, which were then installed in the windows of the old city hall building. In addition to the stars, colored lights were installed in the building, enlivening the deserted building’s façade. As a result of this First Night installation, the historic city hall still stands today, and local couples use it for weddings. First Night Bradford has also become the only First Night to be recognized for the restoration of an historic property. The piece, entitled



“The City Hall of Wishes,” won a Creative Programming Award in 1999.

## FIRST NIGHT BINGHAMTON

Naima Kradjian, the former director of First Night International, has returned to Binghamton’s First Night celebration. Kradjian was inspired to start First Night Binghamton by a visit to First Night Boston in 1994. Binghamton, in Upstate New York, has suffered from disinvestment over the past few decades. Once the home to IBM’s international headquarters, Binghamton and Johnson City have been deserted by many of the cities’ industries.

Binghamton draws from a smaller pool of local artists, and its First Night celebration reflects this. According to Kradjian, First Night Binghamton does not include ice sculptures because of the lack of local ice sculptors. Kradjian has also had to encourage artists to work at a larger scale, because Binghamton “didn’t have artists wanting to make large public pieces.” According to Kradjian First Night Binghamton has faced many of the same challenges as First Night Boston. She acknowledges that the “outdoor stuff is what makes First Night different from any other night, but it is a give away to non button buyers.” Additionally, she has found fundraising easier when events include educational components, but she is aware of the risk of falling into a downward spiral of turning the “family-oriented event” into a “family event” and finally into an event only for kids.

First Night Binghamton won a Creative Programming Award for its “Masterpiece Mile” installations in 2002. The piece was designed to remedy the common First Night dilemma of encouraging attendees to walk through cold and often dark parts of the city to reach new indoor venues. The relatively simple piece included two dozen large reproductions of famous works and of original work by local artists. Human-head sized holes were cut into these works of art so that attendees could have their pictures

taken “inside a work of art.” The images were placed along a street that connected two indoor venues. The linear nature of the installation helped shepherd visitors through the city.

## **FIRST NIGHT AUSTIN**

Because of the plethora of opportunities to experience live performances in Austin (including the famous South by Southwest music festival), First Night Austin focuses mostly on visual art. The celebration is unique for being completely free. In 2007, First Night Austin won a Creative Programming Award for “Bread.” For this First Night piece, freshly baked loaves of loafs of bread were left on the doorsteps of Austin’s residents with invitations to participate in the grand procession later that evening. The residents were instructed to bring the bread and to wear white. At the end of the procession, the crowd reinterpreted the Jewish New Year’s tradition of Tashlich by throwing pieces of the bread into water. The piece was recognized for its ability to reach out to a diverse number of Austin’s residents, and to encourage participation in First Night.

## CHAPTER 4: LEARNING FROM THE PAST, LOOKING TO THE FUTURE

### INTRODUCTION

In the previous three chapters, I explored the literature on urban festivals and their relationships with their host cities, discussed the history of First Night Boston, and analyzed other First Nights and other Boston festivals. The following chapter contains the conclusions I have reached about the past, future, and current state of First Night. These conclusions are drawn from the preceding analyses and from numerous conversations with First Night's proponents, critics, board members, and staff.

This chapter begins with a set of findings regarding the changing character of First Night. My conclusions on the state of First Night follow this. Finally, the chapter concludes with a set of recommendations for First Night's future, which are intended to inform future strategic planning for the celebration.

I offer the following conclusions and recommendations as a reflective observer and supporter of First Night Boston. First Night is a remarkable, inventive, and singular celebration of the city of Boston. The celebration has morphed several times in the past, reflecting the changes in its host city. First Night's programming has stagnated in past few years; however, given the recent changes in development in Boston, First Night appears apt and ready for significant change. While much of the development in Boston focused on the "tall spine"<sup>1</sup> over the Massachusetts Turnpike during the 1970s and 1980s, First Night capitalized on the attention given to this part of the city. Today, the developers' attention and the City's attention has shifted to the waterfront and surrounding areas. The recently completed Rose Kennedy Greenway, new Institute of Contemporary Art, Moakley Federal

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<sup>1</sup> Kevin Lynch presented this idea for channeling Boston's development to the spaces above the Massachusetts Turnpike during a 1960 meeting of the Boston Society of Architects.

Courthouse, and Boston Convention and Exposition Center, as well as additional proposals for developments along the South Boston waterfront epitomize this new focus. In order to expand its audience, income, and relevance in Boston, First Night must be updated to meet the new challenges of a large-scale urban festival, and I intend for the following chapter to provide guidance for such changes so that the celebration can fulfill its potential as a truly fabulous celebration of the arts, the Boston community, and the New Year.

## FINDINGS

**1. First Night’s ambiguous mission has allowed the celebration to be both beneficially and adversely susceptible to different interpretations of the four pillars on which First Night is based.**

Throughout its history, First Night has reflected its board and staff’s interpretation of the four pillars. According to Dave Sullivan, there are numerous ways to make First Night come together, and each director and each First Night city interprets the celebration differently. The one universal First Night requirement is that the celebration be open to all members of the community. Beyond this, there are numerous variations between First Nights over time and across different cities. For First Night’s first two decades, emphasis was placed on the Art pillar in Boston, because the arts pillar is “where the magic is” according to Zeren Earls. Today, this emphasis has shifted towards the Community pillar, resulting in a celebration that relies more on amateur community artists rather than professional performers and artists. This is just one example of the ways in which different interpretations of the four pillars effects the character of First Night.

Because First Night lacks a connection with any historical religious or cultural practices, the celebration has changed from year to year; it is much more fluid than Boston’s other major events. The celebration’s organizers have frequently attempted to include

traditions from other cultures represented in Boston's residents. However, there are no specific ritual events that connect Boston's New Year's Eve revelers to earlier generations. In fact, First Night was originally devised as a method to deter Boston residents from partaking in the traditional New Year's Eve binge drinking, and was therefore created to offer an alternative to the dominant tradition.

Much like First Night, Manhattan's New Year's Eve celebration culminates with a countdown to midnight. However, Manhattan's ball drop is both the culminating event and the only event of the evening. There are no pillars on which the ball drop is based, and therefore no room for interpretation. The millions of people watching in Manhattan and on television expect to see the ball drop in Times Square at midnight each year, and the event organizers do not disappoint.

The same holds true for Boston's other major celebrations. While the celebrations of St. Patrick's Day, the Boston Marathon, the Head of the Charles, and the Fourth of July contain some ancillary activities, each focuses on a single event, which is inseparable from the celebration itself. Southie's St. Patrick's Day Parade, the races of the Head of the Charles and the Boston Marathon, and the fireworks on the Fourth of July are each imperative to the celebration of these events. While First Night incorporates similar elements (the Grand Procession and midnight fireworks have been part of the celebration each year), these elements are part of a larger and more complex event. Boston's other major celebrations have changed little since their inception; in contrast, First Night adjusts its footprint, changes its hours, switches to new venues, and incorporates different types of performances and art most years. As a celebration of the city and of the Boston area community, this is logical. Many of these adjustments reflect changes in First Night's staff, funding, the changing demographics of Boston, and the shifting expectations and sophistication of First Night's audience.

**2. Community arts groups, children, and amateur artists now dominate a program that was once dominated by professional artists and performers.**

While First Night has made great strides in attracting a more diverse audience and involving a more diverse assortment of artists, the overall quality of art produced for First Night has generally decreased. First Night's incorporation of community arts groups through its Neighborhood Network outreach program has had both advantageous and deleterious effects on the celebration.

First Night's audience, as determined by the 1998 First Night Comparative Survey Partnership, is largely white. The survey, undertaken by five First Nights, found that First Night's audience's demographics were similar to the audiences surveyed by the Performing Arts Research Coalition and the National Endowment for the Arts. Concerned that the audience demographics contradict the stated mission of involving all of the city's residents, First Night Boston has successfully increased participation by all of Boston's residents, by reaching out to the city's minority residents. The Neighborhood Network, which supports mostly local youth performing arts groups, is partially responsible for the changing demographics of First Night's audience. Today, First Night supports twenty-three groups year round, and provides a venue for these groups to perform for a large audience during First Night. These groups' inclusion serves a dual purpose: this commitment to youth education attracts funding dollars, while also expanding the appeal of First Night into new parts of the city. First Night has been tremendously successful at expanding its audience base while also expanding its influence to more than a single night.

The quality of First Night's art has suffered from this shift in focus from the actual art produced to the people producing the art. As Harron Ellenson, one of First Night's board members, notes, First Night's program consists of "more performance [and] less high art now." Despite these youth groups' efforts, they

simply cannot compete with the performances and installations produced by professional artists. The participants in the Grand Procession exemplify this. In 2008, more than one third of the groups that participated in the Grand Procession were members of the Neighborhood Network. Because of the reliance on amateur artists and performers, First Night as a whole is less appealing to the average attendee, but its year round commitment to Neighborhood Network organizations has allowed First Night to have a greater net effect on the city of Boston. As Zeren Earls notes, First Night has produced “strengthened community involvement at the cost of the arts.” It would appear that First Night Boston has attempted to attract a more racially and ethnically diverse audience by presenting performances by a more diverse array of amateur and youth performers, rather than gearing professional performers and artists towards the city’s minority residents.

### **3. Changes in Boston’s arts funding climate have greatly altered the character of First Night.**

The missions of First Night’s funders have affected the character of the celebration. Today, foundations and corporations are more likely to support art that contains a component of community involvement. Many, including Harron Ellenson, Zeren Earls, Naima Kradjian, and Dave Sullivan have suggested that the changing character of First Night can be attributed to this change in the foundations’ mission.

As Harron Ellenson notes, the “cutting in arts funding in the 1980s caused large changes—you had to do art with kids after this in order to get funding.” Likewise, Zeren Earls concurs that it is easier to secure “foundation money for community development work than for the arts.” Similarly, many corporations want to be seen as supporting the community, rather than supporting art. As funding for the arts has decreased nationally, public and private financial support has needed to stretch further and often serve multiple purposes. Many foundations are requiring artistic projects to include community development components in order

to receive funding. According to Dave Sullivan, foundations “need pictures of underprivileged people participating [in First Night] to put into their annual reports.” These foundations need proof that “the community was really coming together,” and that “First Night was really pursuing a cause.” The Boston Foundation, one of First Night’s stalwart funders, explains its Arts and Culture funding priorities on its website as follows:

*Current Priorities*

Connect residents, especially disadvantaged populations, to opportunities to participate in diverse arts and cultural experiences by providing access to cultural experiences that remove barriers or establish new opportunities in and for a particular community or neighborhood.

*Generally not funded*

Project costs for the creation or presentation of performances or exhibitions unless there is a direct connection to an effective strategy in access, education, advocacy and/or organizational development.<sup>2</sup>

First Night’s Neighborhood Network seems tailored to match the Boston Foundation’s priorities. As described on First Night’s website, the Neighborhood Network “reaches out to children and residents of Boston’s neighborhoods, and makes them an integral part of the country’s oldest and largest New Years arts celebration.” The Neighborhood Network provides “much needed enrichment programs to organizations” in Boston’s diverse neighborhoods.<sup>3</sup> Both First Night and the Boston Foundation have focused on expanding artistic opportunities into Boston’s underserved communities.

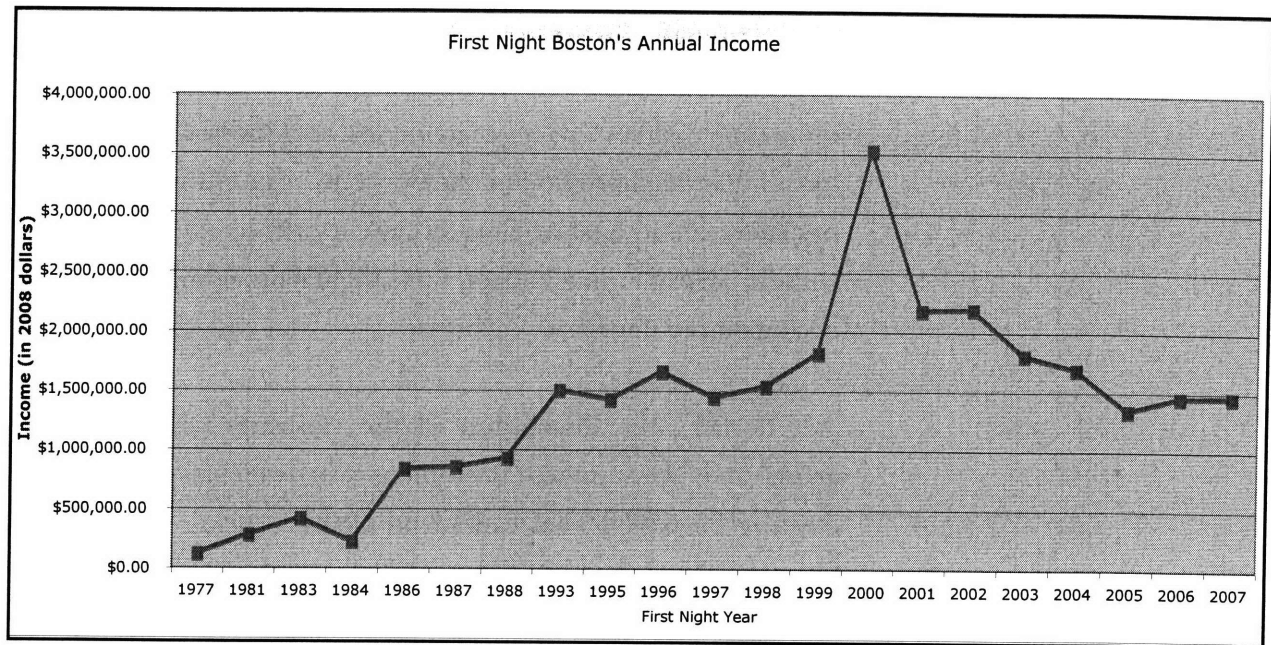
First Night’s age is another liability for attracting foundation support. According to Ed Tiffany, the foundations that support First Night generally expect to do so for only a few years. They

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2 “Funding Priorities: Arts and Culture,” *The Boston Foundation*, 22 April 2008 <<http://www.tbf.org/grantseekers/grantseekersdetail.aspx?id=984>>

3 “Neighborhood Network,” *First Night Boston*, 22 April 2008 <<http://www.firstnight.org/NeighborhoodNetwork/Default.aspx>>





each expect that their support will help First Night to stabilize, and that after a few years of support, the event will become self sufficient. These foundations would rather help new events and organizations than to continue supporting the same organization year after year.

The increased difficulty in securing funding for First Night has forced the organizers to base their programming decisions on the availability of money, according to Zeren Earls. In contrast, Earls claims that she chose the program lineup without regard to cost. This approach led to an increase in the number of outdoor events, and accordingly, the quantity of free outdoor events peaked under Earls' leadership. However, this approach also led to First Night's bankruptcy; First Night owed more than \$80,000 after Earls left for First Night International in 1995, according to Dave Sullivan. This had a direct effect on First Night's programming: First Night's board told Liz Thompson to eliminate all outdoor programming, and the number of outdoor events fell from forty in 1994 to ten in 1997.

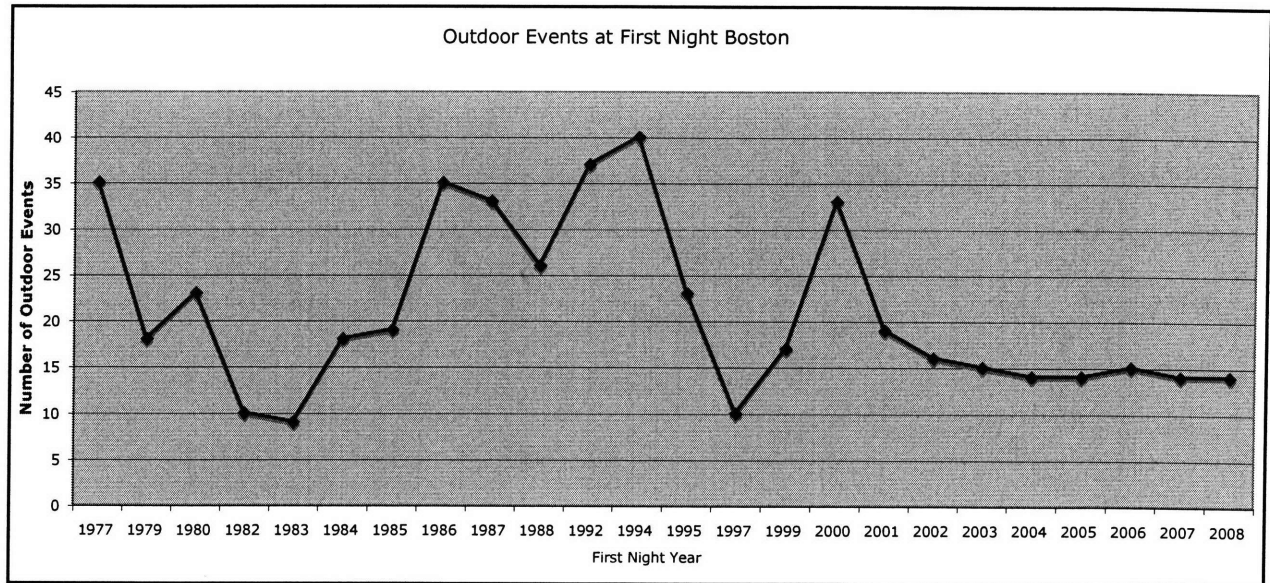
As the graph above indicates, First Night's income is now slowly growing after falling from 2002 through 2005. An event like

First Night relies on an expanding budget to continue to produce larger and more impressive performances and works of art. The more than \$700,000 decrease in income over the last five years has forced First Night to do just the opposite. The shrinking budget has likely caused First Night to struggle to attract repeat attendees; without an expanding budget, First Night's programming cannot become more impressive each year.

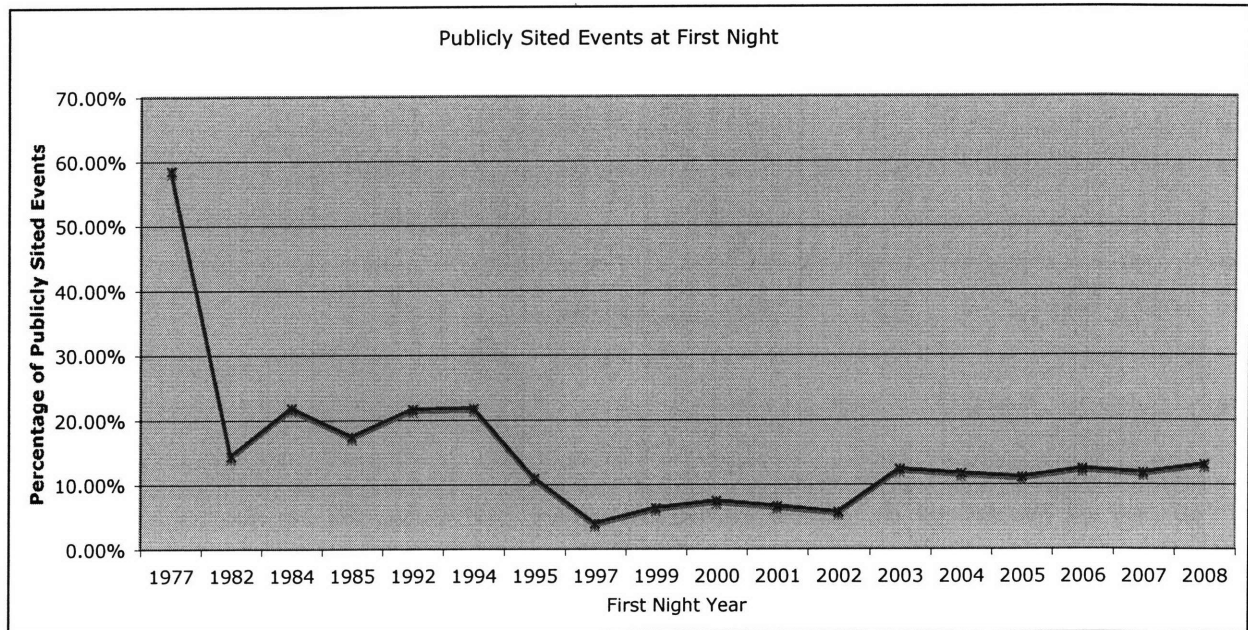
Additionally, the dissolution of the close-knit community of artists and civic-minded Bostonians who were responsible for creating First Night has caused problems securing sponsorship for the celebration. As Dave Sullivan explains, "in the early days, everyone was linked by either blood or business," making fundraising considerably easier in the past. Furthermore, the exit of many Banks that had been headquartered in Boston drained the city of several wealthy sponsors on which First Night could rely for support.

#### **4. First Night Boston's outdoor presence has diminished in recent years.**

First Night has strayed from its original ambitious goal of exposing the audience to unique events that could not be found in Boston on any other night of the year. Certainly, some aspects of this goal persist today: the volume and density of performances during First Night certainly could not be found in Boston during any other evening, nor could the ice sculptures and the Mardi Gras-style procession. However, given the plethora of theatrical, musical, and children's performances staged each night in Boston, many of First Night's events are simply no longer unique in the city. There are also numerous outdoor performances on the Common, at the Hatch Shell, in Copley Square, and in other public spaces in Boston throughout the year. First Night's audience has grown accustomed to attending outdoor performances in Boston, and First Night's publicly sited events must provide something more in order to remain relevant and unique.



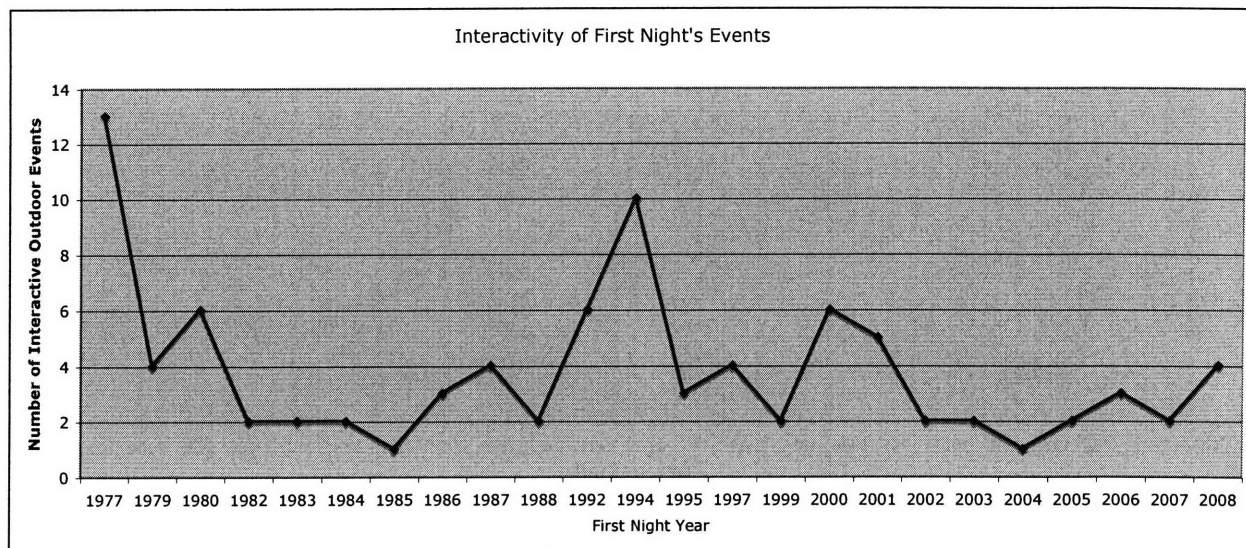
The number of events either sited outdoors or in windows has stabilized in the last eight years. While the number of outdoor events has fluctuated greatly between years, this number has hovered around fifteen since 2002, the lowest number since 1997, as shown in the graph above. This graph tells the story of First Night, with most of the significant changes visualized above echoing important events in First Night's history. The number of outdoor events was relatively large in the first year, before the button was introduced. First Night's originators created an event that was entirely free, so the number of outdoor events was appropriately high. After the introduction of the button, and the inherent incentive to move attractive events indoors, the number of events decreased to the lowest number in First Night history: nine outdoor events in 1983. This decline was temporary, and First Night saw additional events sited outdoors nearly each year after this, until 1995. The sharp drop in the number of outdoor events from 1994 through 1997 reflects First Night's new priorities under its new director Liz Thompson, and this drop is certainly a reflection of First Night's to regain financial stability by cutting costs during this period. The brief peak for First Night 2000 reflects the expanded three day program and additional funding available for this milestone year. In 2001, First Night reused some of the installations and sculptures created for First Night



2000, including “The Changing Faces of Boston,” “Lumieres,” and “Millennium’s Bridge.” When these pieces were scrapped for First Night 2002, the number of outdoor events sank again to its current level at nearly fifteen. More than anything else, this analysis shows that First Night has changed far less in the past seven years than in the preceding twenty-five years.

A different story is told when the number of outdoor events is analyzed in relation to the total number of events, including indoor performances and installations, as in the graph below.

While most of First Night 1977’s events were sited outdoors, First Night has hosted the vast majority of its events indoors since the introduction of the button. The graph above points to four distinct periods in First Night’s history, beginning with the pre-button years of mostly outdoors events. From 1982 through 1994, a period concurrent with Zeren Earls tenure, roughly one fifth of all events were sited outdoors. From 1997 through the second year of the new millennium, more than ninety percent of all events were sited indoors. A slightly higher percent of events have been sited outdoors in recent years, with nearly thirteen percent of First Night 2008’s events located outdoors. While the vast majority



of First Night events occur inside, an overwhelming majority of celebrants witness only First Night's outdoor events. By some estimates, fewer than four percent of First Night celebrants have purchased buttons in recent years. To put it simply, First Night Boston is an indoor event attended by an outdoor audience.

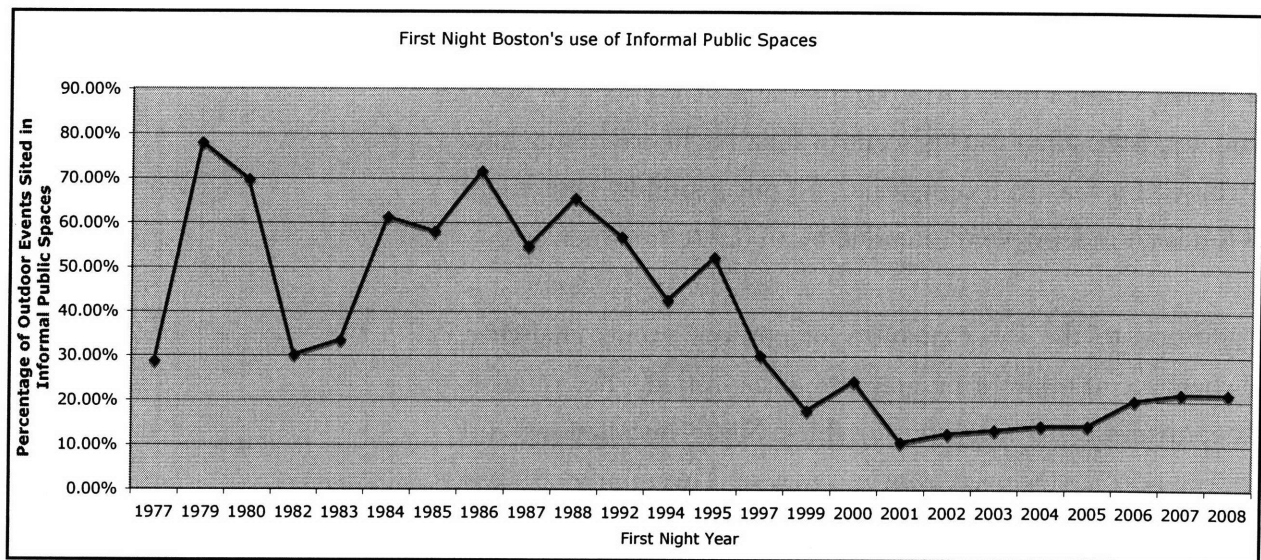
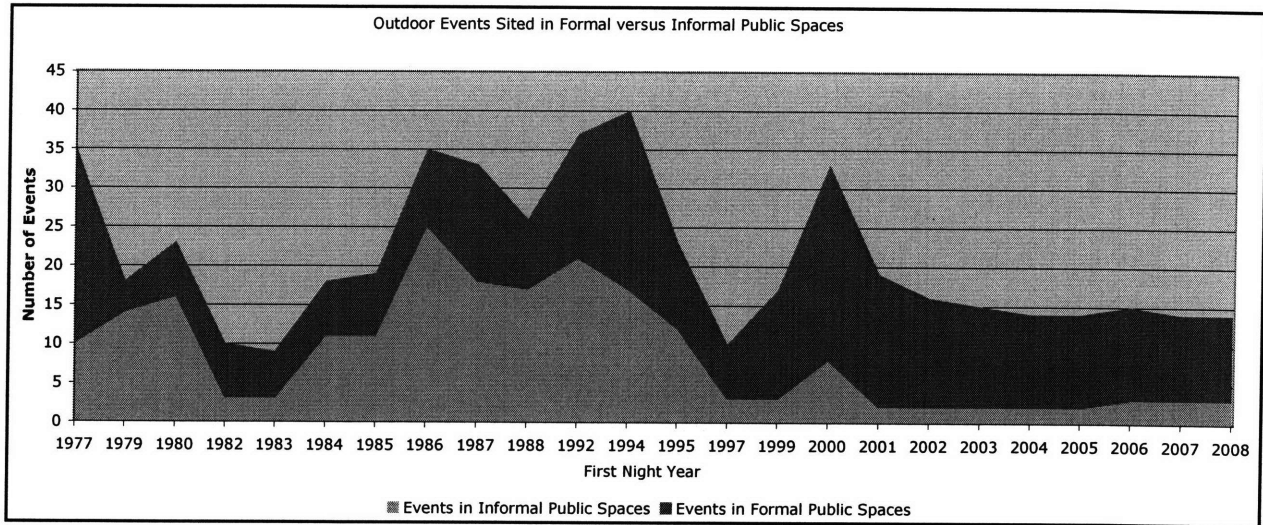
In addition to the sheer quantity of outdoor events changing, the character of outdoor programming has shifted. The number of opportunities to interact with First Night installations and performances has changed from year to year. This number peaked in 1977 and again in 1994, and it is currently on the rise, though it is still quite low, given the importance of audience participation to First Night's mission. As First Night International's website implies, interactivity is essential to the celebration. The site describes First Night as an opportunity to "involve members of the community in innovative projects and pageantry," and to renew our "sense of communal pride and feelings of...participation."

#### 5. First Night Boston's footprint has shrunk and condensed.<sup>4</sup>

First Night Boston's footprint has steadily shrunk and consolidated into a small number of locations. The afternoon Family Festival, which was once dispersed throughout Back Bay, is now located

<sup>4</sup> See appendix A1 on page 97 for maps of First Night's changing footprint.





entirely in the Hynes Convention Center. Additionally, outdoor events are now sited primarily on the Common, in Copley Square, and occasionally on City Hall Plaza. Newbury Street gallery windows and Boylston Street shop windows have not been used since 1994, and the mobile art and performers that once wandered the streets of Back Bay have ceased to do so.

First Night's publicly sited events fall into two broad categories: there are those that are located in formal public spaces such as the Common or Copley Square, and there are those that are located in interstitial spaces such as sidewalks, subway stations, and street corners. Today, only a small percentage of publicly sited events

can be found in these informal spaces. As former First Night artist and current board member Mags Harries explains, “First Night used to do things more in the fabric of the city.” The above graphs show that both the total number of events in informal spaces and the percentage of these events relative to other outdoor events have decreased in the past eight years. Harron Ellenson attributes this shift at least partially to WBZ-TV, Boston’s . As Ellenson explains, Copley Square is a “good place to film, [so] the TV shot drove [the clustering of events in Copley Square] in the past few years.”

In the early years of First Night, downtown Boston was vacant. As Dave Sullivan recalls, “no one was on Boylston Street at midnight” on New Year’s Eve in 1975. One of First Night’s major accomplishments was to provide Boston area residents with a reason to come into the city for New Year’s Eve. First Night played a crucial role in the city’s renaissance by simply reminding attendees of Boston’s potential. The interstitial performances and installations that populated the streets, sidewalks, and windows of Back Bay during early First Nights filled the gap created by the lack of activity on downtown Boston’s streets during New Year’s Eve. Today, with the plethora of bars, restaurants, music and theatre venues, and hotels in downtown Boston, the same streets would surely be filled with people even without First Night, though First Night certainly ensures that the downtown crowd is larger and more diverse than it would be otherwise.

The condensation of events in a few locations helps to alleviate the difficulty in bringing substantial crowds to installations and performances. However, the lack of exciting and surprising programming in between the more formal indoor and outdoor spaces during First Night represents a missed opportunity to truly use the entire city as a stage. One of the largest threats to locating events in interstitial spaces is the opening of Boston’s cultural institutions for First Night. These institutions, including the Institute of Contemporary Art, the Franklin Park Zoo, the New

England Aquarium, the Children's Museum, and others take celebrants off the street. Furthermore, these institutions are open year round, and offer little reference to the four pillars of First Night. Visiting a museum does little to allow one to celebrate with one's community or to reflect on the New Year.

Many other First Night celebrations have chosen to adjust their footprint each year, sometimes in detrimental ways. Dave Sullivan argues for First Nights to disperse their programming throughout the host city, without spreading events too thin. Sullivan claims he can predict the lifespan of a First Night event based on the decisions made about the celebration's footprint. If a First Night celebration decides to:

- move all indoor events into a convention center, it will be dead in three years.
- move all events indoors, it will be dead in five years.
- spread out its footprint, it will be dead in ten years.

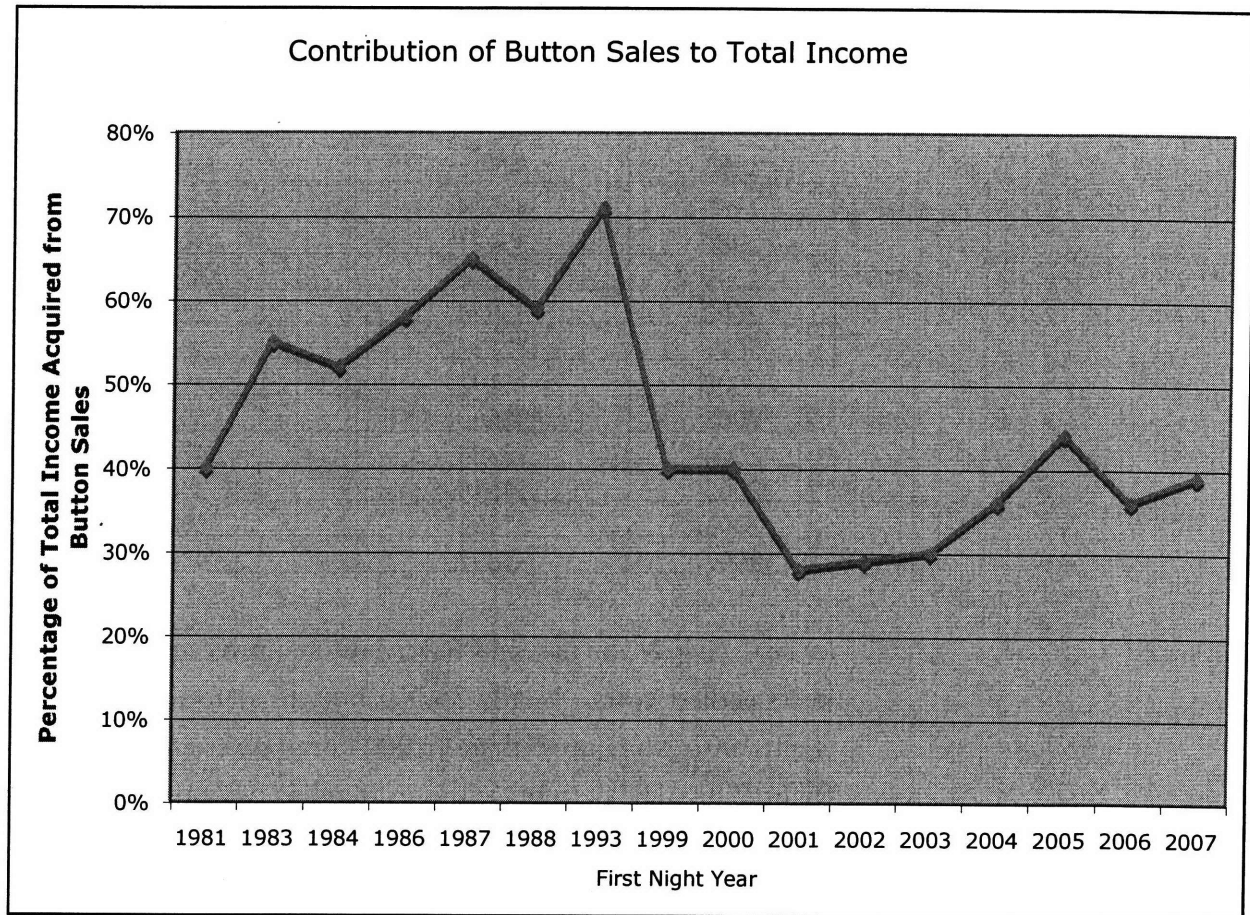
All First Nights should heed this advice, and create celebrations that use a variety of spaces that are logically closely linked to one another.

**6. First Night's changes cannot be wholly attributed to increased crowd sizes and reliance on button sales, as some have suggested.**

The First Night Button has become both an important crowd control mechanism and an important fundraising tool. However, relying on button sales to support a large portion of First Night is danger, claims Dave Sullivan. As Sullivan tells communities creating new First Night events, "buttons are heroin." Despite warnings against relying on button sales, many First Night events factor button sale revenue into their budgets, and if fewer buttons than expected are sold, the entire celebration is likely to fold.

Some have accused First Night Boston's reliance on revenue from button sales to fund the event as the cause of First Night's diminishing quantity of free public programming. The argument





provided is that, as buttons sales fund a greater part of the event's budget, there is greater pressure to sell buttons and therefore to offer more events that require a button, rather than free outdoor events.

Despite assertions that First Night Boston relies too heavily on button sales today, the graph above indicates that the income received from button sales now accounts for a smaller percentage of First Night's total budget than in years past. This data can be interpreted in different ways; this could be an indication that First Night is now relying more heavily on other sources of income. For First Night 2000, the low point on the graph above, this was likely the case, as funders poured additional money into First Night to celebrate the turn of the millennium. However, the more likely truth is that First Night's total income has shrunk, at a faster rate than total button sales.

### First Night Button Sales

First Night Year	Number of Buttons Sold	Percentage of Celebrants who Purchased Buttons
1981	42116	60%
1983	34504	23%
1984	35121	18%
1999	45256	5%
2000	53944	2%
2001	32235	3%
2002	35197	4%
2003	30660	3%
2004	35384	4%
2005	34610	3%
2006	31936	3%
2007	35897	4%

In fact, First Night has sold fewer buttons in recent years than in its earliest years. Nearly 36,000 buttons were sold for First Night 2007, while more than 42,000 buttons were sold for First Night 1981. The percentage those attending without purchasing a button, has skyrocketed from just forty percent to ninety-six percent of celebrants. Ironically, a larger percentage of First Night's events were available for free in the celebration's earlier year; now that the vast majority of First Night requires a button for access, most celebrants choose to experience only the free events. This drastic change was likely caused by a combination of an increase in button prices over the years, and the emergence of alternate downtown New Year's Eve activities. Even when inflation is considered, the buttons sold in the early years of First Night cost a small percentage of the current price. For example, a First Night 1984 button would cost \$6.14 in 2008 dollars, just thirty percent of the current \$15 price. The small percentage of celebrants who purchased buttons in the past nine years probably reflects the fact that First Night has become an ancillary activity for many of its attendees. Anyone venturing into Back Bay in 1980 would have few entertainment options besides First Night; today, the numerous restaurants and bars in the city compete with First Night for celebrants' time and money. Many experience First Night coincidentally.

Additionally, many claim that the crowd's size has compromised free outdoor programming. As Clara Wainwright explained in a Boston Globe interview in 2000, First Night is "so big now, a lot of the more magical things go by the wayside. When you have an audience of a million plus, you have to go with fireworks and ice sculptures."<sup>5</sup> Zeren Earls disputes this claim. Attendance climbed in the years leading up to the millennium and peaked during First Night 2000. Earls believes that fewer people now attend First Night than during the years of peak outdoor programming.

The assumption that the large crowds that routinely attend First Night prevent interactive installations from being successful is therefore unfounded. During First Night 2008, the two interactive works of environmental art on the Common were well attended, but celebrants never had to wait more than a few minutes to either ring the "Janus" bell, or to enter into the "Subzero Unity Experience." These installations accommodated one celebrant and twenty-four celebrants at a time, respectively. Certainly other intimate participatory installations could be successful in years to come.

## CONCLUSIONS

Based on the preceding findings, I believe that change is needed and feasible for First Night. As the only major celebration of the "big four" to truly focus on Boston's physical and human fabric, First Night should exploit its relationship with the city. First Night provides a unique opportunity to celebrate Boston, and to spotlight, magnify and reflect on certain aspects of the changing city.

Boston, with its fantastic streets and public spaces, can and should serve as both the backdrop to First Night and as a major component

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<sup>5</sup> Cate McQuaid, "A Night to Remember 25 Years Later," *Boston Globe*, 30 December 2000.

of the celebration. Organizers should think of First Night as an urban design problem in which celebrants' experiences are guided and the city is illuminated by the First Night program.

While several ephemeral events vivify the city each year, New Year's Eve is truly Boston's night to shine. Celebrants' experience in Boston during First Night becomes part of their image of the city, and the memories formed on that one day inform celebrants' future experiences in Boston.

The following list of recommendations are intended to help remedy some of First Night's challenges, and to maximize the potential of the celebration. They are intended for First Night's organizers, and for the current of potential organizers of other urban celebrations.

## RECOMMENDATIONS

### **1. Expand programming and marketing to appeal to adolescents, teenagers, college students, and the elderly.**

With its alcohol-free policy, First Night will always struggle to attract visitors over the age of twenty-one. However, First Night's programming, especially its Family Festival, attracts primarily families with very young children. During First Night 2008 I primarily experienced events that were aimed at capturing the imagination of small children, and, besides a few performances late in the evening, I found few events that were specifically geared towards older audiences. First Night offers little to teenagers, but performers and artists could be adjusted to attract this underserved demographic. Attracting teenagers to First Night represents low hanging fruit; teenagers are not yet old enough to go to bars on New Year's Eve, and with a few minor adjustments, First Night could easily attract this segment of the population.

Additionally, First Night should expand its marketing to attract young adults and college students. This segment generally flocks

to the bars and restaurants in downtown Boston. If First Night offered buttons in these restaurants, it might capture some of this captive audience; eating in an expensive restaurant or drinking in a downtown bar and attending First Night need not be mutually exclusive. Advertisements in bars and restaurants that point people towards the nearby First Night installations and performances could be extremely effective in expanding First Night's audience. While First Night is a nonalcoholic event, Naima Kradjian explained the celebration's relationship with alcohol as such:

It's just not the focus. We do not accept sponsorship (from alcohol-related businesses) and do not serve alcohol. But you do want your bars and restaurants downtown to be happy.<sup>6</sup>

Just as First Night would like to please downtown businesses (presumably, so that these businesses will continue to support and advocate for First Night), these businesses surely must want to please First Night so that the celebration will continue to draw visitors downtown. Given the symbiotic relationship between First Night and downtown bars and restaurants, improved coordination with marketing and advertising should be beneficial to all.

Furthermore, First Night should do more to attract Boston's elderly residents. First Night responded to families' disinterest in late evening programming by creating the afternoon Family Festival and the Family Fireworks. Similarly, the inclusion of afternoon programming geared towards seniors could help First Night attract not only a culturally diverse audience, but also an audience comprised of both the youngest and oldest of the area's residents. In the mid 1980s, First Night offered programming geared specifically towards senior citizens in several assisted living facilities, including the Amy Lowell House, the Blackstone Franklin Square House, Mason Place, and the Morville House.

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<sup>6</sup> Sharon L. Bond, "Cashing in on First Night," *St. Petersburg Times*, 22 December 2002.

## **2. Restore balance to the four pillars.**

There have been few events and installations in recent years that incorporate elements of all four pillars. In the past, some environmental art installations contained elements of each of the four pillars. For “The Man From City Hall,” the main entrance of City Hall was converted into a large face with bowler hat. Audience members were allowed to ask questions about the New Year of the oracle. The “Man” responded with answers by speaking to the crowd below. This event contained elements of each of the four pillars:

- **Community:** The interactive quality and the large scale of this installation encouraged a large gathering of the community.
- **Arts:** Mags Harries, a Cambridge-based artist, designed the “Man,” and William Wainwright designed the accompanying floating oracle character.
- **New Year:** Like other First Night oracle installations, “The Man From City Hall” was concerned with predicting the future by questioning the oracle about the upcoming new year.
- **Celebration:** This piece’s incorporation of performance, video projection, interaction with the audience, lights, and steam created an atmosphere of celebration on City Hall Plaza.

“The Man From City Hall” was commissioned for \$40,000, which is more than the entire budget of First Night 1977. While it would be difficult to produce numerous pieces of this scale for First Night, proposals for new First Night pieces should be evaluated with the four pillars in mind.

First Night’s reliance on Boston’s museums for entertaining poses a problem to restoring balance to the four pillars. The opening of these institutions might connect celebrants with the museums, but they do little to connect First Night revelers with one another. While plenty of celebrants might appreciate the fact that the

Aquarium is open during First Night, it will be open nearly every day in the New Year. If these institutions are going to continue to play a central role in First Night, they should program their spaces in a manner that is appropriate for First Night; it is not enough for these museums to simply open their doors without also acknowledging the New Year and First Night's mission.

**4. Continue to develop strong connections with community groups through the Neighborhood Network, but also reconnect with local universities and prominent Boston area artists.**

First Night has made great strides to develop symbiotic relationships with numerous community arts groups and with many of Boston's museums. As I explained earlier, both of these types of relationships are beneficial for First Night, but both have the potential to distract First Night from strengthening relationships with artists and arts groups.

Local university artists and students have been engaged with First Night in the past. Students from the School of the Museum of Fine Arts and Mass Art, and artists from MIT's Center for Advanced Visual Studies have all contributed to First Night. In many cases, these universities already possess the infrastructure needed to produce top quality art. Art students stand to benefit from the publicity of creating publicly-sited art, while First Night and its audience stand to benefit from the variety of innovative work created by these students. First Night's selection committee should seek out experimental and unique works for the celebration. According to Joan Tiffany, First Night sought to present premieres, rather than rehashing old performances or works of art, in its early years. This criterion should be emphasized when selecting new works of art for First Night.

First Night should commit to funding at least one new major installation or signature event each year. A large-scale event could draw together the skills and talents of multiple artists, the energy of community groups, and the resources of a local cultural

institution or university to create something truly memorable. A larger scale event could be pitched to a corporate sponsor, especially if the event is successful enough to be repeated during future First Nights. An event of this sort could serve several important purposes, including

- breaking up the current monotony of First Night, by providing something drastically different from the events of the past several years, which should help to attract repeat attendees;
- reengaging local artists to create wonderful art for First Night.
- attracting media attention by advertising a new event that they city will excitedly anticipate;
- providing something new to encourage repeat attendance; and
- making First Night more appealing to older audiences.

Most importantly, a new signature event at First Night 2009 could become part of the mythology of First Night, joining the ranks of First Night's Grand Procession, ice sculptures, oracles, and fireworks.

First Night might also partner with a local university for a reflective symposium on urban ephemera and festivals. Academic attention to art and celebration in public spaces has recently increased, and this new interest could be leveraged to gather students, artists, festival producers, and others to discuss First Night. An academic symposium on urban ephemera could help draw attention to First Night and help inspire new ideas for the celebration. A series of public discussions about festivals would allow for more time and space to reflect on the successes and failures of the event, and First Night's role in the city.

#### **5. Indoor and outdoor programming site choices need to be better coordinated.**

One of First Night's recurring problems is that the vast majority



of celebrants come only for the free events. First Night has attempted to combat this by moving many of its events indoors, but the percentage of celebrants who purchase buttons has continued to fall. Instead of moving events indoors, First Night's publicly sited events could be sited so that they promote indoor events. For example, if a Back Bay church hosts several concerts during First Night, one of these performances (or a small part of the larger indoor performance) could be situated outside to encourage celebrants to venture inside. The current practice of marking indoor venues with white sandwich boards does little to pique the curiosity of passersby. A performance or illumination or installation would likely be far more successful at encouraging non-button holders to purchase buttons.

Moreover, instead of clustering outdoor events in formal public spaces, installations could be used to direct celebrants from one event to another. As Dave Sullivan explains, First Night celebrants need to be able "to see things on the street to move people around from event A to event B. Then people don't notice the cold walk." Just as the siting of prominent buildings and monuments guides Boston's citizens through the city, the temporary siting of installations during First Night could be used to control celebrants' movement to the advantage of both First Night and its guests.

**6. As planned, expand the footprint towards the seaport district and the new Rose Kennedy Greenway, but base the plans for the expansion on First Night's past successes and failures.**

With the near completion of the Rose Kennedy Greenway, the opening of the Institute of Contemporary Art in the Seaport District, and improved pedestrian access to the Fort Point Channel and to the Boston Harbor, Boston's waterfront has emerged as the new focal point of the city. As new parks, hotels, museums, offices, subway stations, and residences continue to populate the area, the waterfront's proponents seek to attract further attention by expanding First Night's programming along the harbor for First

Night 2009. The Aquarium, Children's Museum, and Institute of Contemporary Art (ICA), all of which are located along Boston's waterfront, have participated in past First Nights, and fireworks have been launched from a barge in Boston's harbor for many years. However, a group of local stakeholders led by the Boston Harbor Association (BHA) is "looking at ways to activate the waterfront [with] possible First Night activities on the waterfront to reinforce what's going on in the Back Bay."<sup>7</sup>

This new site represents a wonderful opportunity to First Night to be at the forefront of helping Boston's residents explore the possibilities offered by these revitalized spaces. The seaport district and the Greenway are both still malleable, as they both search for their new identity. The Greenway replaced an elevated section of Interstate 93, which was rerouted into a tunnel as part of the Big Dig. The linear string of parks that now runs from the North End to Dewey Square has yet to be fully adopted by the city's residents; few people seem to know how to approach the shiny new benches, manicured plantings, and public art. The transformation of the Seaport District has had a similar effect on the city's residents. The district has developed in some areas, while large parking lots still dominate Fan Pier and some of the surrounding blocks. Expanding First Night towards the waterfront is a logical progression for the celebration. The density of public spaces, cultural institutions, subway and parking access, and popular restaurants and bars near and on the waterfront makes this move rather attractive. Additionally, the waterfront's ongoing spatial and physical transformation fits nicely with First Night's focus on the transformation of time.

On March 3<sup>rd</sup>, 2008, an article in the Boston Herald provided the first indication to the public that First Night would indeed expand towards Boston's waterfront. Joyce Linehan, First Night's spokeswoman, warned that First Night's budget constraints would

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7 Donna Goodison, "First Night bash eyes bigger splash with Seaport District," *Boston Herald*, 3 March 2008.

require that “any new activities this New Year’s Eve would have to be self-funded.”<sup>8</sup> First Night on the Waterfront will therefore be marketed and promoted by First Night, but it will need to find its own funding, performers, artists, and venues.

According to Vivien Li, the BHA’s executive director, interest in bring First Night to the waterfront grew out of the BHA’s strategic planning process. BHA’s five year plan will attempt to create a “four season, 24/7 waterfront [and] First Night would be great” at encouraging its use in the winter. The BHA has hosted monthly meetings beginning in February 2008 to create specific plan for First Night on the Waterfront. Representatives from First Night, the Greenway Conservancy, local cultural institutions, the Fort Point Artists Community, waterfront hotels, and property owners have attended these meetings. This coalition of waterfront proponents first planned to host First Night events along the entire Boston waterfront, including Charlestown and East Boston. However, the footprint has been scaled down to include the waterfront between Battery Wharf and the Seaport District.

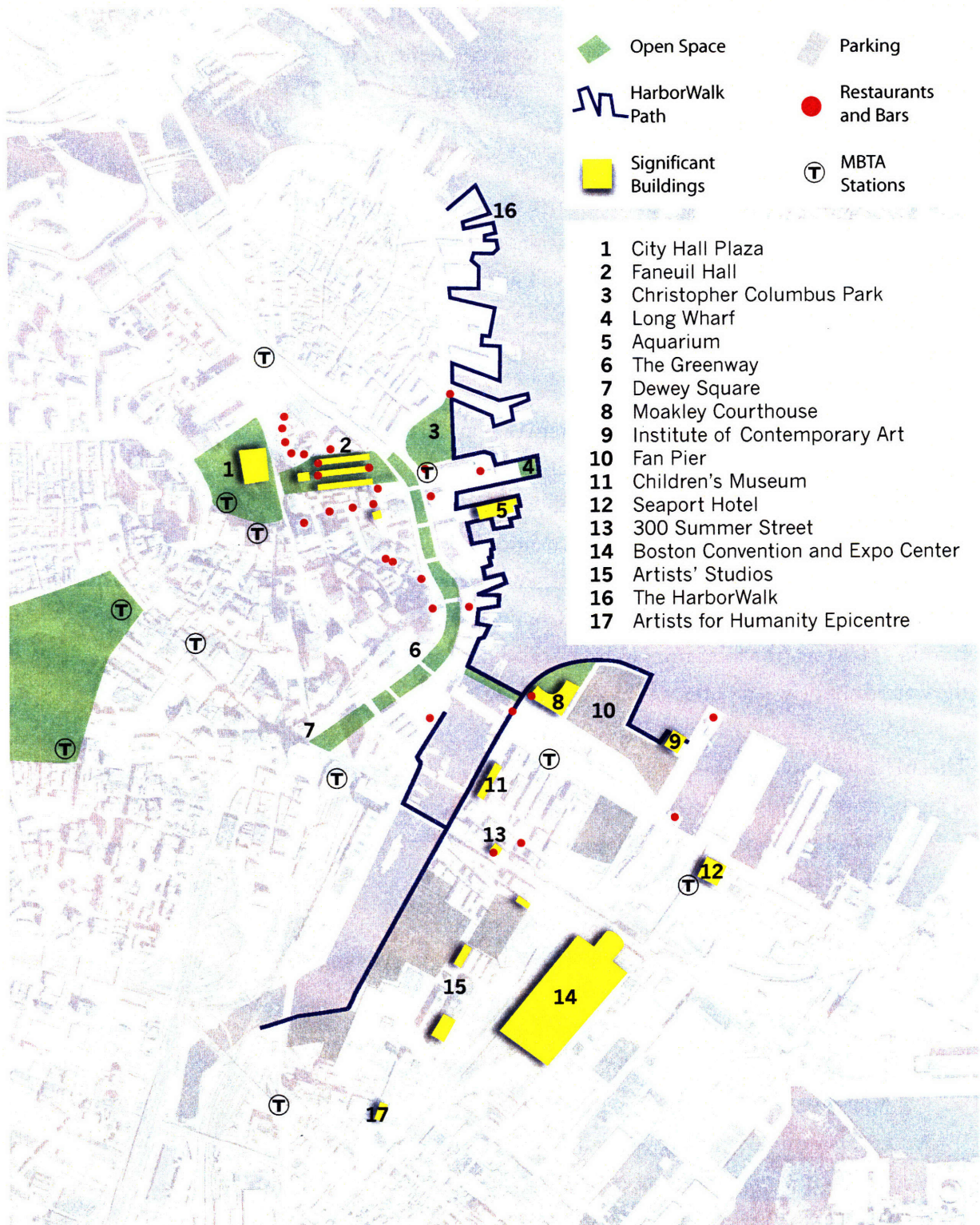
The BHA will not complete their plan for First Night on the Waterfront until September, but the preliminary plans call for

- Discounted parking for celebrants driving into Boston on the Massachusetts turnpike;
- Ice sculptures along the waterfront;
- A lantern installation created by FPAC artists in Dewey Square;
- Food for sale outside the Daily Catch restaurant;
- Continued access to the Children’s Museum, ICA, and Aquarium;
- Events within the Moakley Courthouse on Fan Pier;
- Discounted rooms in waterfront hotels; and
- Possible cruises on the harbor, among other possible attractions and events.

According to Li, First Night on the Waterfront will not compete

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8      Ibid.



Boston's waterfront neighborhoods are rife with cultural institutions, bars, restaurants, multiple transportation options, spectacular views across the harbor, historical buildings, and fantastic open spaces. A program that effectively links these existing destinations by guiding celebrants' paths of motion will be invaluable for First Night on the Waterfront.



with the First Night events in the Back Bay. She intends to attract an older crowd, and programming along the waterfront will commence after the Grand Procession and family fireworks on the Common are complete.

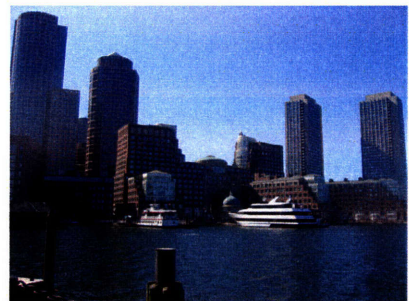
The new First Night on the Waterfront's success or failure will be based on the organizers' ability to physically and ideologically connect with the existing First Night celebration. Care will need to be taken to ensure that First Night on the Waterfront compliments First Night, rather than drawing celebrants and funding away from the Back Bay celebration. The organizers should also look to the four pillars for inspiration, so that the First Night on the Waterfront does not rely too heavily on the existing waterfront museums, and instead focuses on the people and space between these buildings. Indeed, many of the waterfront museums are overextended during First Night, as much of their staff is sent to assist with First Night in the Back bay. First Night on the Waterfront will therefore need to work with local artists and institutions to create unique installations and performances in the waterfront's indoor and outdoor venues.

#### *Potential Venues*

The waterfront and Seaport District possess numerous open spaces, which could be wonderfully activated during First Night. An assessment of each of these spaces follows.

##### ○ **HarborWalk**

This continuous waterfront path connects several public spaces, museums, and potential First Night venues. It could provide an organizational structure for First Night on the Waterfront: events could be sited on the HarborWalk, and celebrants could use the path to move between events. However, the meandering nature of the HarborWalk makes this path less appealing than the Greenway. The HarborWalk should instead serve as the venue for a few events (perhaps at Christopher Columbus park, Moakley Courthouse, the



The views across Boston's Harbor visually connect the downtown and South Boston segments of the HarborWalk.



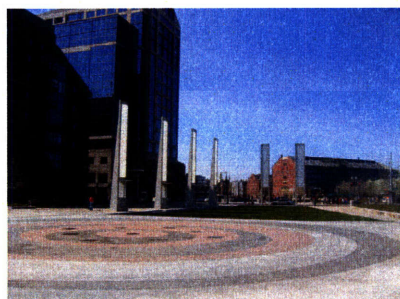
Christopher Columbus Park is an attractive outdoor space year round.



The pedestrian path across the Northern Avenue Bridge could become a unique First Night venue.



The panoramic views from the end of Long Wharf make this space an enticing destination during First Night.



The Greenway's varied open spaces are suited for both mobile and stationary performances and installations.

ICA, LongWharf) and as a viewing platform for the midnight fireworks.

- **Christopher Columbus Park**

This waterfront park is advantageously located so as to attract celebrants from the North End's restaurants, Faneuil Hall's bars and restaurants, the Aquarium, and the Greenway. The park's relatively large size and central location could support a prominent installation during First Night.

*Within a five-minute walk from:* Faneuil Hall, Long Wharf, Aquarium Blue Line Station, the Greenway, Aquarium, HarborWalk.

- **Northern Avenue Bridge**

This pedestrian bridge, which crosses the Fort Point Channel, has already hosted art commissioned by the ICA.

*Within a five-minute walk from:* Moakley Courthouse, Children's Museum, the Greenway.

- **Long Wharf**

Long Wharf already attracts crowds during the midnight fireworks because of the unobstructed views of Boston's harbor from the end of the pier. The addition of an outdoor event could capitalize on this existing crowd while bringing *Within a five-minute walk from:* the Aquarium, the Greenway, Christopher Columbus Park, Faneuil Hall, Aquarium Blue Line station.

- **Rose Kennedy Greenway**

This new series of linear parks would benefit greatly from First Night. Just as First Night's programming in the Back Bay in the 70s and 80s encouraged Bostonians to rediscover their city, events on the Greenway will help the city to adopt its new park system. Programming should exploit the Greenways linear nature by providing performances that use a substantial portion of the parks' length. Programming on the Greenway should also be designed to capture the attention of the numerous celebrants who cross over the Greenway on their way to the waterfront before the midnight fireworks.

- **Faneuil Hall**



First Night could expand upon the ice sculptures that appeared outside Faneuil Hall for First Night 2008. However, the festival marketplace, with its shops, restaurants, and bars, is already a popular destination on New Year's Eve. First Night's resources might be better allocated elsewhere.

*Within a five-minute walk from:* Christopher Columbus Park, City Hall Plaza, Aquarium Blue Line Station, the Greenway.

- **Dewey Square**

Dewey Square's most attractive quality is its location. Sited at one end of the Greenway, the park could host an event at the beginning or end of a Greenway procession. Additionally, many celebrants will travel to the waterfront via South Station; Dewey Square is located adjacent to South Station's main entrance.

*Within a five-minute walk from:* the Greenway, the HarborWalk, South Station.

- **Moakley Courthouse Park**

The view from this park is one of the best in Boston. The park serves as a prominent gathering space for the midnight fireworks, therefore it is apt for pre-fireworks programming. The Daily Catch and the Barking Crab, two neighboring restaurants, might be convinced to provide food, or at least respite from the cold.

*Within a five-minute walk from:* the HarborWalk, ICA, Children's Museum, Courthouse Silver Line Station, Northern Avenue Bridge, the Greenway, Fan Pier.

- **Fan Pier**

Home to the Moakley Federal Courthouse and the ICA, Fan Pier also contains a large parking lot and a stretch of the HarborWalk. The space between the Courthouse and the ICA should be activated with performances, installations or simply vendors to ameliorate the unpleasant walk between the two venues.

*Within a five-minute walk from:* the HarborWalk, ICA, Children's Museum, Courthouse Silver Line Station, Northern Avenue Bridge.



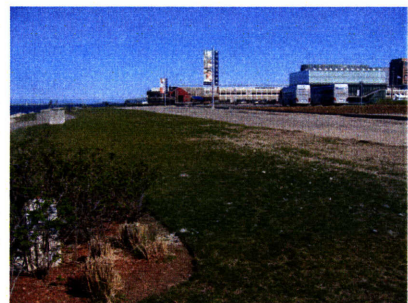
Faneuil Hall already hosts numerous performances throughout the year.



Dewey Square serves as an entrance-way to the Greenway and to Fort Point.



Moakley Courthouse Park offers spectacular views of the Boston's Harbor and downtown.

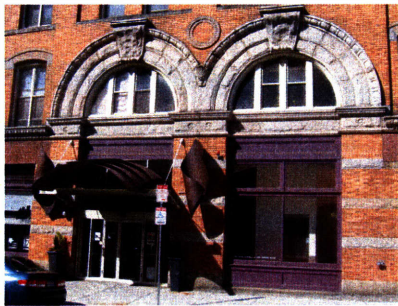


The plethora of open space on Fan Pier could serve numerous purposes for First Night.





The Courthouse's proximity to the ICA makes it an attractive candidate for indoor programming.



The comfortable spaces within 300 Summer Street could provide respite from the cold during First Night.



The ICA's large performance space, which overlooks the harbor, would provide an ideal setting for an event.



First Night on the Waterfront will make the Children's Museum an even more attractive First Night destination.

Programming in the outdoor spaces discussed above should be supplemented by events in several key indoor venues.

- **Moakley Courthouse**

According to Vivien Li, the Courthouse is willing to provide free space for First Night programming. The venue's location makes this offer especially attractive.

- **300 Summer Street**

Home to the Channel Café, the Fort Point Artists' Community Gallery, and numerous artists studios, 300 Summer Street could serve multiple purposes during First Night. Most importantly, the inclusion of artists' galleries and studios will likely increase the likelihood that local artists will participate in First Night, one of the hallmarks of the celebration. First Night on the Waterfront should seek to intimately include these artists in the planning of the celebration.

*Within a five-minute walk from:*

- **Institute of Contemporary Art**

The ICA has a longstanding relationship with First Night; the Grand Procession commenced at the ICA's Boylston Street location before the museum moved to the Seaport District. It would be fitting to hold another procession that ends at the new ICA, where celebrants could enjoy music, art and food inside the spectacular new museum.

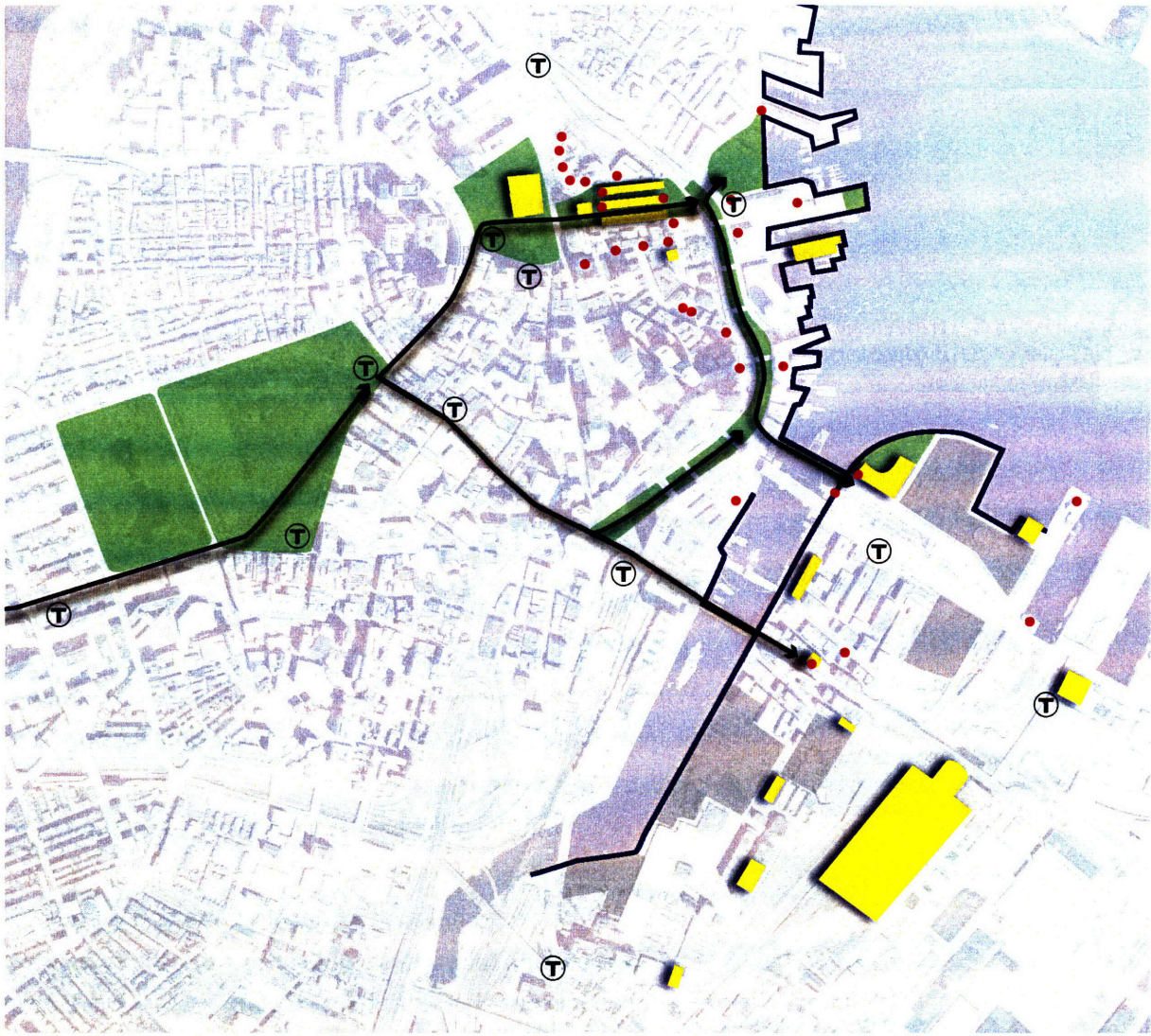
*Within a five-minute walk from:* the HarborWalk, Fan Pier, Moakley Courthouse, Courthouse Silver Line Station, Seaport Hotel, World Trade Center Silver Line Station.

- **Children's Museum**

Given the organizers commitment to attracting an older audience to First Night on the Waterfront, the Children's Museum might not be an especially attractive audience. Nevertheless, families will visit the museum as they have in years past, and programming in and around the Children's Museum will help to activate the Fort Point Channel area.

*Within a five-minute walk from:* 300 Summer Street, the



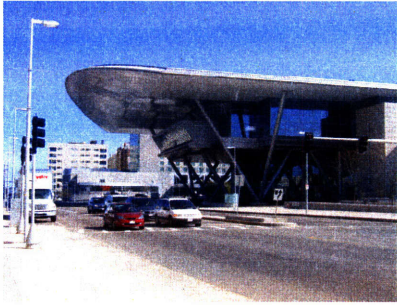


Celebrants coming to the waterfront from the Common will likely choose to walk down State Street or through Government Center and Faneuil Hall. Both of these routes are connected by the HarborWalk and the Greenway, creating a circular path between Back Bay programming and waterfront programming. Most indoor and outdoor venues are within a short walk of this circular path.





Though it is not an arts destination per se, the Aquarium has produced arts related events in the past.



The BCEC could become the new "First Night mall," but care must be taken to ensure that programming is also sited in the neighboring streets and public spaces.

HarborWalk, Courthouse Silver Line Station, Moakley Courthouse, Northern Avenue Bridge, Fan Pier.

- **New England Aquarium**

This popular destination is centrally located, and can be viewed from other points along the HarborWalk. The Aquarium could sponsor an installation or performance on the segment of the Greenway closest to the Aquarium to contribute to the artistic atmosphere that First Night tries to create.

*Within a five-minute walk from:* the Greenway, Long Wharf, Aquarium Blue Line Station, the HarborWalk.

- **Boston Convention and Exhibition Center**

This large venue could one day replace the Hynes Convention Center as the new First Night Mall, but its large size requires a critical mass of programming, and therefore shouldn't be used for several more years.

*Within a five-minute walk from:* Fort Point Artists Studios, Seaport Hotel, World Trade Center Silver Line Station.

- **Artists for Humanity Epicenter**

This new building may be too far from other venues, but should First Night spread in this direction in future years, this building would make an excellent First Night venue. The Artists for Humanity, whose "mission is to bridge economic, racial and social divisions by providing underserved youth with the keys to self-sufficiency through paid employment in the arts," should be included in First Night on the Waterfront, regardless of whether or not their building is used.

*Within a five-minute walk from:* Broadway Red Line Station, Fort Point Artists' Studios, the Harborwalk.

- **Seaport Hotel**

This venue has offered indoor space for First Night, though it is a bit far from other Seaport District venues.

*Within a five-minute walk from:* World Trade Center Silver Line Station, Boston Convention and Expo Center, ICA, Fan Pier.

### Connections

Given the distance between First Night's Back Bay programming and the waterfront, any plans for the First Night on the Waterfront must strategically connect celebrants between the two areas. Venues just two or three blocks off Boylston Street in the Back Bay already suffer from their location; the proposed venues in the Seaport District are more than a mile away from many of the Back Bay venues. Celebrants will likely come to the First Night on the Waterfront from several directions; some will come from the Back Bay events, others from the bars and restaurants on the waterfront, and some will ride the T, commuter rail, or drive directly to the waterfront, ignoring the celebration in the Back Bay.

The variety of transportation choices and origin of the anticipated waterfront celebrants requires several connection strategies to be considered. These include:

- First Night should consider resurrecting the pedestrian buses that directed groups of people around Back Bay in the 1980s. Volunteer guides could guide celebrants from the Common to the Greenway, and finally to the waterfront. Traveling in groups will add to the convivial nature of First Night, and hopefully distract the celebrants from the cold.
- Offering discounted parking in some of the lots in the Seaport District will help to attract celebrants from outside the city, but some of these lots, especially those on Fan Pier, would be better suited as outdoor venues. Celebrants should be encouraged to use the silver line, red line, and commuter rail stations near the waterfront.
- The subway lines connecting Back Bay and the waterfront could be animated with performers in the stations and on the trains. By transforming the subway into part of the First Night celebration, celebrations will be more likely to travel between the two First Night venues.
- A second Grand Procession should be employed to both direct celebrants to the waterfront, and to capitalize on



The abundance of parking in the Seaport district might help to attract suburban celebrants.



The linear nature of the Greenway would be a perfect path for a new Grand Procession.



Celebrants traveling down State Street to the waterfront could stop at the Old State House.



Old Town Trolleys, which already operate along the waterfront, could be used during First Night.



the linear nature of the HarborWalk and the Greenway. This procession could be led by artists, but it should be primarily participatory so that a substantial crowd joins in and moves with the procession.

- The Old Town Trolleys, primarily used to shuttle tourists around the city, could be used to bring celebrants from one venue to another.

#### *First Night on the Waterfront's Ideal Form*

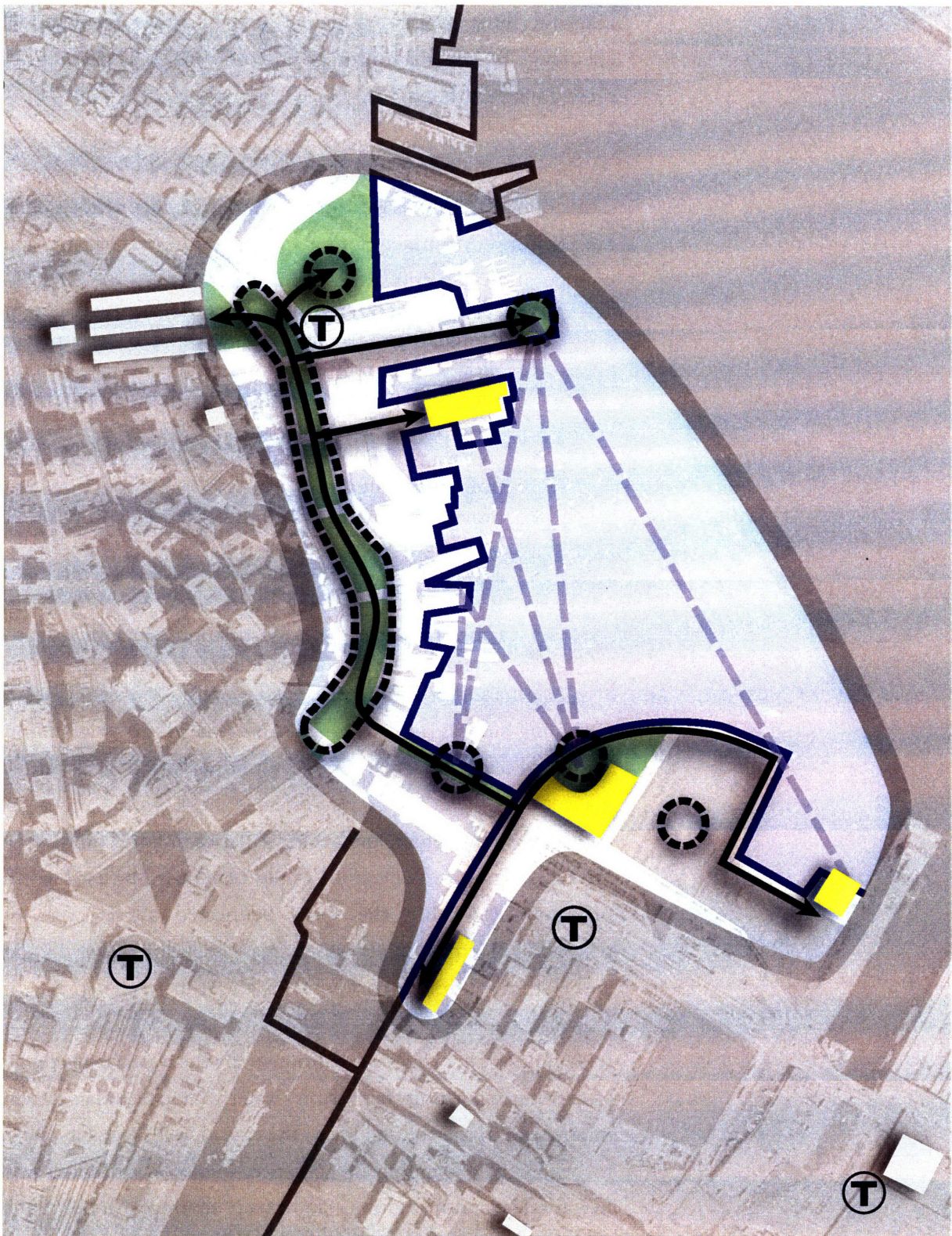
The transition of First Night Boston from Back Bay to the waterfront is inevitable. While the ideal footprint for First Night on the Waterfront might not be realized in the first year, organizers should strive to create a dense and walkable cluster of activity along and near the waterfront. Specifically, organizers should site First Night events on the new Greenway as a means of introducing Bostonians to the city's newest open spaces, which are today underused. As described by Sandra Hillman, the former head of Baltimore's Office of Promotion and Tourism, ephemeral events can help to acquaint citizens with new public spaces. Baltimore had just created a new public space downtown,

but the people weren't there. So we began creating animation—creating happenings, turning the city on to itself, using public programming as a means of bringing people back downtown again. We did it initially for one real reason—school spirit. What we wanted Baltimoreans to do was to begin to feel good about themselves, so that then they would feel good about their city. And we did it in these brand new public spaces. The mayor wanted these spaces to become everybody's second neighborhood, the place where all the different kinds of people in Baltimore would come to share time and share space, where they would become convinced that one could come downtown and go home happy.<sup>9</sup>

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<sup>9</sup> Sandra Hillman, "Leveraging Prosperity in Baltimore," *The City As A Stage*, Ed. Kevin W. Green (Washington: Partners for Livable Places, 1983) 98.





First Night on the Waterfront will ideally constrain its programming to the area highlighted above for the first few years of waterfront programming. This will ensure that events are clustered densely enough to allow for short walks between venues. The dashed circles refer to potential sites for outdoor events.



Likewise, First Night's potential use of the Greenway will encourage Bostonians to think of the new spaces as part of their second neighborhood.

As the preceding map illustrates, a clustering of events between Christopher Columbus Park and the new ICA will provide a dense and exciting environment for First Night on the Waterfront. This configuration of events will

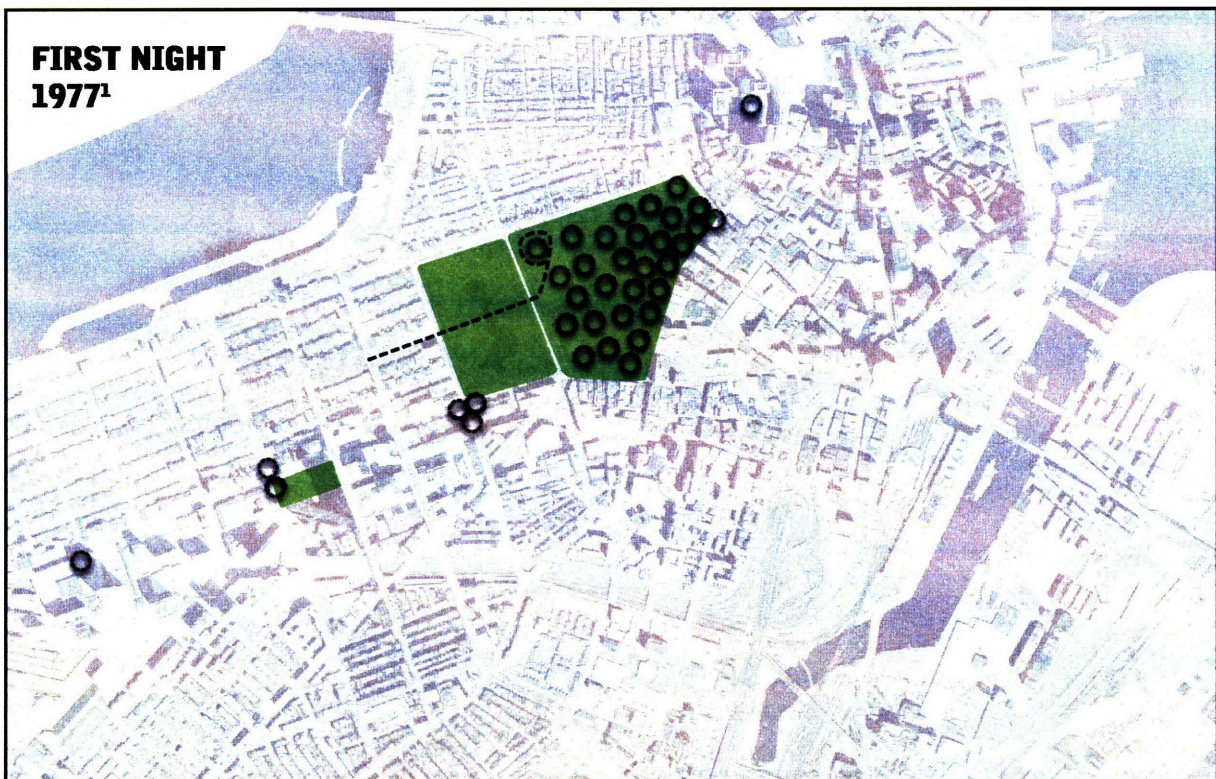
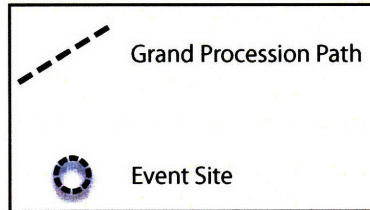
- allow for multiple routes between events—celebrants may choose to use the Greenway or the HarborWalk;
- allow for multiple modes of transportation—celebrants may choose between the subway, walking, or potentially riding a boat between events;
- create a network of events that can be reached within five minutes by foot;
- provide enticing views of multiple events from several key waterfront locations;
- allow artists and performers to enliven some of Boston's newest public spaces; and
- connect existing destinations—including the Aquarium, ICA, and Children's Museum—to one another with interspersed events.

Assuming success and growth, future waterfront programming should be expanded to other surrounding spaces and cultural institutions, including Dewey Square, the Boston Convention and Exposition Center, and artists' galleries in Fort Point.

First Night on the Waterfront would benefit from first focusing programming within the space delineated above, with the possibility of expanding to other areas—including Dewey Square and further south into Fort Point—in the years to come.

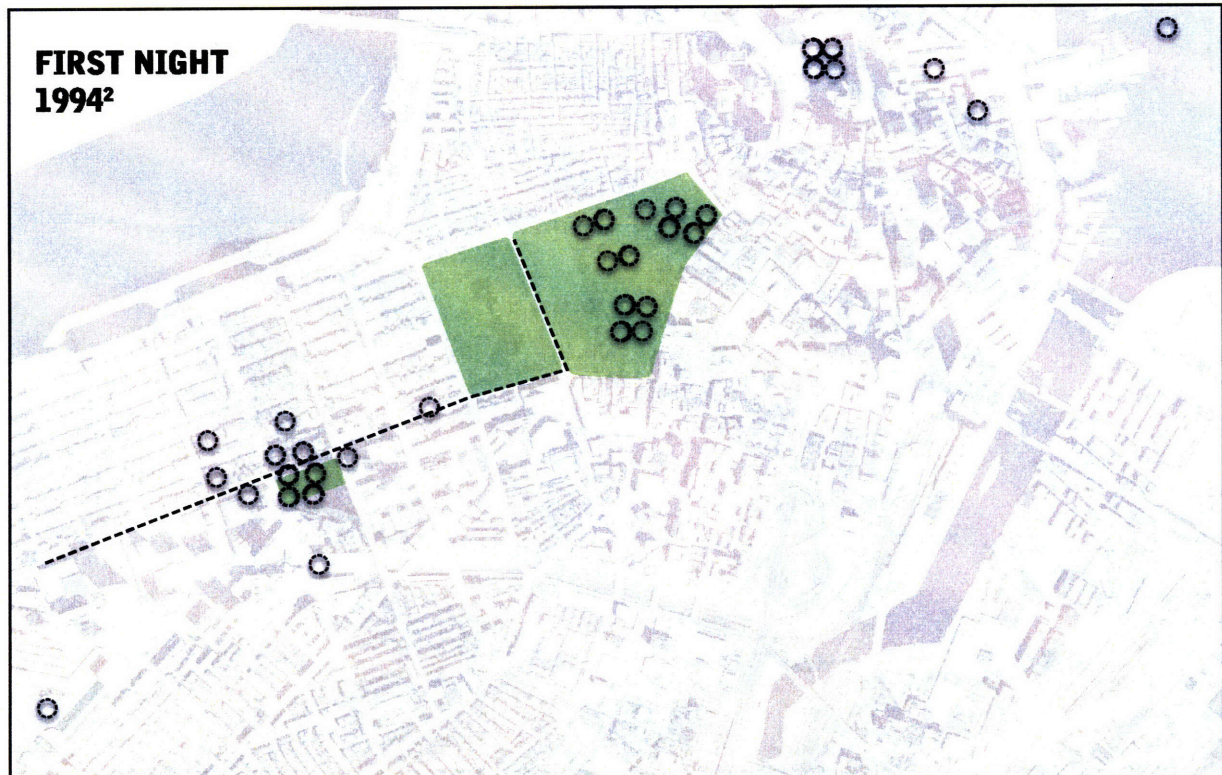
In summary, First Night's expansion along the waterfront presents an exciting opportunity for Boston's waterfront to herald its growing importance in the cultural life of the city, as well as for First Night to benefit by expanding its audience, forging connections with new funders and institutions, and experimenting with new public spaces and venues. If a careful analysis of First Night's successes and failures in Back Bay over the past three decades informs First Night on the Waterfront, the new celebration will surely be successful.

## APPENDIX A1: SELECTED OUTDOOR EVENT MAPS



1 The locations of the events on the Common are approximate.





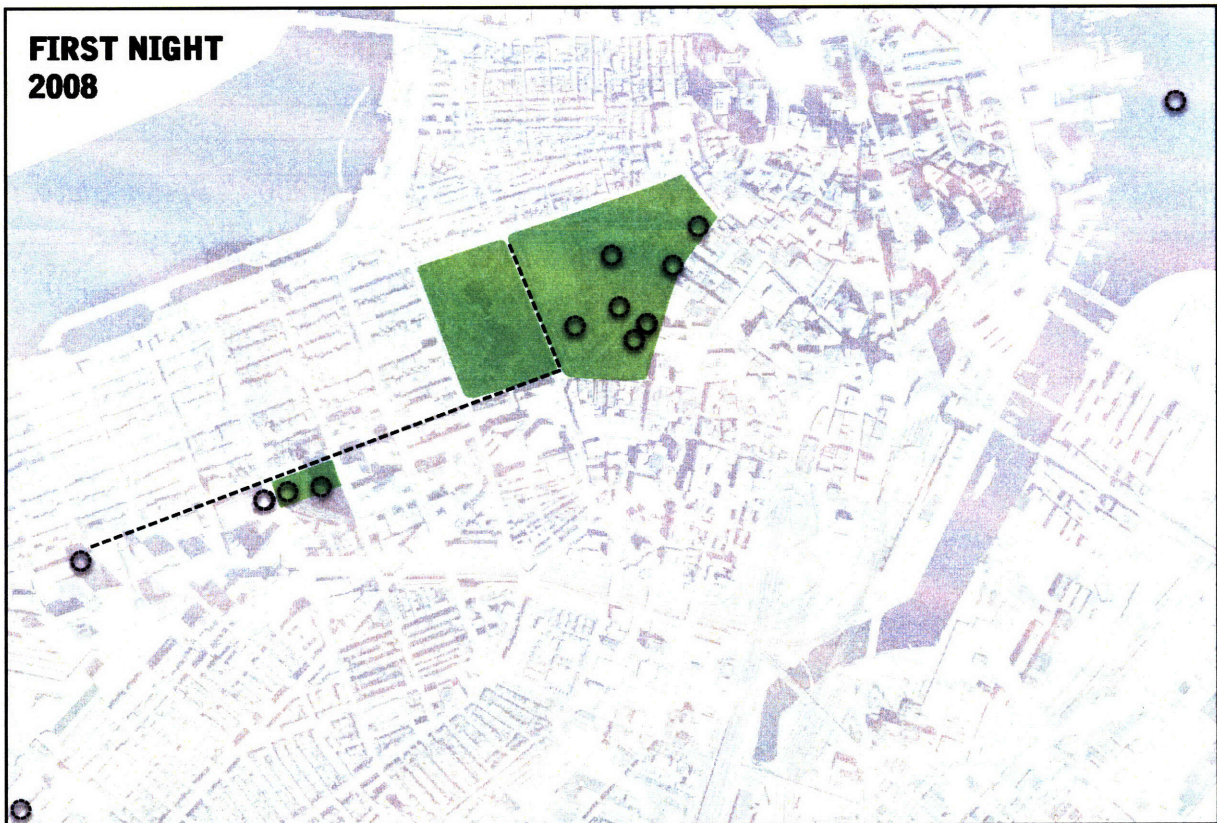
- 1 Four additional mobile events moved throughout First Night's footprint.  
2 Five additional mobile events moved throughout First Night's footprint.



**FIRST NIGHT  
1997**



**FIRST NIGHT  
2008**



## APPENDIX A2: FIRST NIGHT BOSTON ESTIMATED ATTENDANCE<sup>1</sup>

	Estimated Attendance	Source
1977	66,000	"High-Level High Times for Boston's New Year," <i>New York Times</i> , 28 December 1996.
1977	25,000	"Clara Wainwright: Quiltmaker and Celebration Artist," <i>DeCordova Museum and Sculpture Park</i> , 18 May 2008, < <a href="http://www.decordova.org/Decordova/exhibit/2002/Wainwright/wainwright.html">http://www.decordova.org/Decordova/exhibit/2002/Wainwright/wainwright.html</a> >
1977	50,000	First Night 93 Annual Report
1979	60,000	First Night 93 Annual Report
1981	70,000	First Night 93 Annual Report
1983	150,000	First Night 93 Annual Report
1984	200,000	Lawrence Van Gelder, "Travel Advisory: Massachusetts Celebration, Swiss Taxation," <i>New York Times</i> , 23 December 1984.
1985	250,000	First Night 93 Annual Report
1985	300,000	"Festival Ends Year in Boston," <i>New York Times</i> , 29 December 1985.
1986	400,000	"High-Level High Times for Boston's New Year," <i>New York Times</i> , 28 December 1996.
1987	450,000	First Night 93 Annual Report
1989	500,000	First Night 93 Annual Report
1989	500,000	Peter J. Howe, "First Night Festivities draw 500,000 to Usher in New Year," <i>Boston Globe</i> , 1 January 1989.
1990	400,000	John Ellement, "As thousands flock to the city, First Night is new again," <i>Boston Globe</i> , 1 January 1991.
1991	500,000	First Night 93 Annual Report
1993	1,000,000	First Night 93 Annual Report
2000	3,000,000	"Officials release first plans for First Night 2000," <i>Boston Globe</i> , 23 April 1999.
2002	1,000,000	"Clara Wainwright: Quiltmaker and Celebration Artist," <i>DeCordova Museum and Sculpture Park</i> , 18 May 2008, < <a href="http://www.decordova.org/Decordova/exhibit/2002/Wainwright/wainwright.html">http://www.decordova.org/Decordova/exhibit/2002/Wainwright/wainwright.html</a> >

<sup>1</sup> These attendance estimates are approximate. Official attendance estimates are unavailable for the years missing above



### APPENDIX A3: FIRST NIGHT BOSTON INCOME<sup>1</sup>

YEAR	INCOME	Corporations	Individuals	Foundations	Government	Ticket & Button Sales	Other
1981	100%	30%	5%	11%	14%	40%	0%
	\$105,204	\$31,875	\$5,522	\$11,266	\$14,425	\$42,116	\$0
1983	100%	20%	5%	11%	6%	55%	3%
	\$188,962	\$37,900	\$9,865	\$20,160	\$12,000	\$103,512	\$5,525
1984	100%	19%	5%	13%	7%	52%	6%
	\$105,363	\$38,695	\$9,922	\$25,895	\$14,000	\$105,363	\$9,486
1986	100%	16%	3%	4%	19%	58%	0%
	\$419,409	\$65,831	\$14,387	\$16,789	\$80,410	\$241,992	\$0
1987	100%	15%	4%	4%	12%	65%	0%
	\$445,175	\$65,020	\$18,850	\$17,851	\$52,000	\$291,454	\$0
1988	100%	15%	4%	7%	15%	59%	0%
	\$491,870	\$75,875	\$20,045	\$32,929	\$71,450	\$291,571	\$0
1993	100%	17%	5%	4%	3%	71%	0%
	\$986,195	\$163,306	\$52,769	\$43,490	\$25,448	\$701,182	\$0
1995							
	\$966,997						
1996							
	\$1,155,373						
1997							
	\$1,034,170						
1998							
	\$1,133,377						
1999						40%	
	\$1,370,642					\$543,066	
2000						40%	
	\$2,698,333					\$1,078,886	
2001		71%				28%	
	\$1,749,707	\$1,236,645				\$483,528	
2002		69%				29%	
	\$1,822,115	\$1,262,756				\$527,959	
2003		68%				30%	
	\$1,518,142	\$1,028,336				\$459,897	
2004		62%				36%	
	\$1,459,319	\$910,595				\$530,754	
2005		50%			4%	44%	2%
	\$1,182,807	\$597,002			\$47,867	\$519,154	\$18,784
2006		56%			7%	36%	1%
	\$1,317,317	\$738,961			\$88,360	\$479,033	\$10,963
2007		54%			4%	39%	3%
	\$1,372,826	\$739,304			\$53,647	\$538,458	\$41,417

<sup>1</sup> First Night Income information was drawn from the organization's annual reports from 1981-1993, and from 990 tax forms for the remaining years. First Night Boston has not produced annual reports since 1993.

## APPENDIX A4: FIRST NIGHT BOSTON EXPENSES<sup>1</sup>

YEAR	EXPENSE	Artists	Production	Promotion	Summer	Other	Administration
1977	\$34,700						
1979	\$66,500						
1981	100%	44%	14%	10%	0%	5%	27%
	\$104,920	\$45,981	\$14,783	\$10,657	\$0	\$5,000	\$28,499
1983	100%	41%	14%	8%	0%	4%	27%
	\$153,616	\$62,461	\$21,617	\$11,190	\$0	\$5,782	\$42,255
1984	100%	42%	13%	7%	5%	3%	30%
	\$201,265	\$84,539	\$23,682	\$15,579	\$10,307	\$5,740	\$61,418
1985	\$254,100						
1986	100%	44%	24%	4%	0%	0%	28%
	\$425,306	\$184,941	\$102,601	\$18,642	\$0	\$0	\$119,122
1987	100%	41%	21%	12%	0%	0%	26%
	\$468,587	\$192,338	\$99,987	\$54,959	\$0	\$0	\$121,303
1988	100%	40%	21%	10%	0%	0%	29%
	\$451,966	\$179,552	\$95,730	\$45,239	\$0	\$0	\$131,445
1989	\$561,700						
	\$790,900						
1993	100%	27%	41%		0%	0%	32%
	\$999,193	\$272,000	\$412,305		\$0	\$0	\$314,888
1999	100%						
	\$1,364,367						
2000	100%						
	\$3,324,134						
2001	100%						11%
	\$1,456,918						\$161,716
2003	100%						
	\$1,405,685						
2005	100%	21%	29%	3%			
	\$1,192,539	\$251,028	\$348,125	\$34,427			
2006	100%	20%	29%	\$1,282,254			
	\$1,260,223	\$257,601	\$371,633	\$22,031			
2007	100%	21%	21%	2%			
	\$1,292,793	\$269,501	\$266,574	\$28,411			

<sup>1</sup> First Night Income information was drawn from the organization's annual reports from 1981-1993, and from 990 tax forms for the remaining years. First Night Boston has not produced annual reports since 1993.

**APPENDIX A5: FIRST NIGHT BOSTON INCOME IN 2007 CONSTANT DOLLARS**

<b>Year</b>	<b>Income (in 2008 dollars)</b>
1977	\$123,838.73
1981	\$285,430.08
1983	\$422,970.30
1984	\$227,403.09
1986	\$839,136.04
1987	\$857,368.06
1988	\$933,668.34
1993	\$1,507,357.28
1995	\$1,428,933.81
1996	\$1,664,672.64
1997	\$1,448,978.03
1998	\$1,542,432.91
1999	\$1,823,491.87
2000	\$3,534,783.12
2001	\$2,187,962.10
2002	\$2,196,527.89
2003	\$1,809,426.39
2004	\$1,695,283.73
2005	\$1,348,093.42
2006	\$1,458,097.91
2007	\$1,461,301.62

# APPENDIX A6: BOSTON NEW YEAR'S EVE WEATHER<sup>1</sup>

FIRST NIGHT YEAR	LOW TEMP (degrees Fahrenheit)	RAIN (inches)	SNOW (inches)
1977	16	0	0
1978	33	0	0
1979	32	0	0
1980	26	0	0
1981	10	0	0
1982	24	0	0
1983	30	0	0
1984	16	0	0
1985	27	0.18	0
1986	25	0.01	0
1987	30	0.03	0
1988	14	0.01	0
1989	28	0	0
1990	27	0.23	0
1991	21	0.05	0
1992	21	0	0
1993	37	0.26	0
1994	14	0	0
1995	21	0	0
1996	33	0.85	0
1997	5	0.03	0
1998	12	0	0
1999	10	0	0
2000	28	0	0
2001	25	0	0
2002	23	0	0
2003	29	0	0.01
2004	38	0	0
2005	27	0.01	0
2006	23	0.05	0
2007	27	0	0
2008	30	0.47	0.8
First Night Mean	23.81	0.07	0.03
Historical Mean	24	0.12	0.3

<sup>1</sup> "Weather Station History," *Weather Underground*, 18 May 2008, <<http://www.wunderground.com/weatherstation/WXDailyHistory.asp?ID=KMACAMBR9>>



## APPENDIX A7: FIRST NIGHT BOSTON BOARD OF DIRECTORS

YEAR	BOARD MEMBERS	REPEAT	NEW	PERCENT REPEAT	PERCENT NEW	DIRECTOR
1978	Thomas Brown, Jr.		1	0.00%	100.00%	Joan Tiffany
1978	James Connors		1			Joan Tiffany
1978	Elizabeth Cook		1			Joan Tiffany
1978	Francis Coolidge		1			Joan Tiffany
1978	Robert Cummings		1			Joan Tiffany
1978	Harron Ellenson		1			Joan Tiffany
1978	Thomas Howley		1			Joan Tiffany
1978	Andrew Hyde		1			Joan Tiffany
1978	Claire Kanter		1			Joan Tiffany
1978	Richard Kanter		1			Joan Tiffany
1978	Richard Linzer		1			Joan Tiffany
1978	David Lustig		1			Joan Tiffany
1978	Kyra Montagu		1			Joan Tiffany
1978	David Rockefeller, Jr.		1			Joan Tiffany
1978	Walter Sillen		1			Joan Tiffany
1978	Lionel Spiro		1			Joan Tiffany
1978	Clara Wainwright		1			Joan Tiffany
TOTAL	17	0	17	0.00%	100.00%	
1982	Susan Jackson		1	0.00%	100.00%	Zeren Earls
1982	A. Robert Phillips		1			Zeren Earls
1982	Zeren Earls		1			Zeren Earls
1982	Maryel Locke		1			Zeren Earls
1982	William Bagby		1			Zeren Earls
1982	Clara Wainwright	1				Zeren Earls
1982	Alan Davis		1			Zeren Earls
1982	Herbert Gleason		1			Zeren Earls
1982	Lillie Johnson		1			Zeren Earls

1982	Franklin Mead		1			Zeren Earls
1982	Joyce Meschan		1			Zeren Earls
1982	Kendall Nash		1			Zeren Earls
1982	Rebekah Richardson		1			Zeren Earls
1982	Stuart Robbins		1			Zeren Earls
1982	Noreene Storie		1			Zeren Earls
1982	Edwin Tiffany		1			Zeren Earls
1982	Joan Tiffany		1			Zeren Earls
1982	Oliver Woodruff		1			Zeren Earls
1982	Terry Wrightson		1			Zeren Earls
TOTAL	19	1	18	5.26%	94.74%	
1983	Susan Jackson	1				Zeren Earls
1983	A. Robert Phillips	1				Zeren Earls
1983	Zeren Earls	1				Zeren Earls
1983	Maryel Locke	1				Zeren Earls
1983	William Bagby	1				Zeren Earls
1983	Alan Davis	1				Zeren Earls
1983	Herbert Gleason	1				Zeren Earls
1983	Eric Alan Jones	1				Zeren Earls
1983	Lillie Johnson	1				Zeren Earls
1983	Robert Johnson		1			Zeren Earls
1983	Franklin Mead	1				Zeren Earls
1983	Rebekah Richardson	1				Zeren Earls
1983	Stuart Robbins	1				Zeren Earls
1983	Noreene Storie	1				Zeren Earls
TOTAL	14	13	1	92.86%	7.14%	
1984	Alan Davis	1				Zeren Earls
1984	A. Robert Phillips	1				Zeren Earls



1984	Zeren Earls	1				Zeren Earls
1984	Maryel Locke	1				Zeren Earls
1984	William Bagby	1				Zeren Earls
1984	John Bok		1			Zeren Earls
1984	Rosa Hunter		1			Zeren Earls
1984	Susan Jackson	1				Zeren Earls
1984	Eric Alan Jones	1				Zeren Earls
1984	Lillie Johnson	1				Zeren Earls
1984	Robert Johnson	1				Zeren Earls
1984	Lisa Kissel		1			Zeren Earls
1984	Joan Slater		1			Zeren Earls
1984	Stuart Robbins	1				Zeren Earls
TOTAL	14	10	4	71.43%	28.57%	
1986	A. Robert Phillips	1				Zeren Earls
1986	Rosamond Vaule		1			Zeren Earls
1986	Zeren Earls	1				Zeren Earls
1986	Maryel Locke	1				Zeren Earls
1986	Rosa Hunter	1				Zeren Earls
1986	William Bagby	1				Zeren Earls
1986	John Bok	1				Zeren Earls
1986	Alan Davis	1				Zeren Earls
1986	Susan Jackson	1				Zeren Earls
1986	Lillie Johnson	1				Zeren Earls
1986	Eric Alan Jones	1				Zeren Earls
1986	Lisa Kissel	1				Zeren Earls
1986	Daniel Morley		1			Zeren Earls
1986	Stuart Robbins	1				Zeren Earls
1986	Roger Servison		1			Zeren Earls
1986	Joan Slater	1				Zeren Earls
TOTAL	16	13	3	81.25%	18.75%	
1988	Rosamond Vaule	1				Zeren Earls
1988	Roger Servison	1				Zeren Earls

1988	Zeren Earls	1				Zeren Earls
1988	Stuart Robbins	1				Zeren Earls
1988	Rosa Hunter	1				Zeren Earls
1988	William Bagby	1				Zeren Earls
1988	Samuel Frankenheim		1			Zeren Earls
1988	Susan Jackson	1				Zeren Earls
1988	Eric Alan Jones	1				Zeren Earls
1988	Boardman Lloyd		1			Zeren Earls
1988	Maryel Locke	1				Zeren Earls
1988	Daniel Morley	1				Zeren Earls
1988	A. Robert Phillips	1				Zeren Earls
1988	Peg Pollard		1			Zeren Earls
1988	Suzanne Priebatsch		1			Zeren Earls
1988	Donald Stanton		1			Zeren Earls
1988	Charles Stith		1			Zeren Earls
1988	Ranne Warner		1			Zeren Earls
TOTAL	18	11	7	61.11%	38.89%	
1992	Samuel Frankenheim	1				Zeren Earls
1992	Rosamond Vaule	1				Zeren Earls
1992	Zeren Earls	1				Zeren Earls
1992	Randi Ingerman		1			Zeren Earls
1992	Edwin Tiffany	1				Zeren Earls
1992	Marjorie Javan		1			Zeren Earls
1992	Hassell McClellan		1			Zeren Earls
1992	Franklin Mead	1				Zeren Earls
1992	Cecily Morse		1			Zeren Earls
1992	Ben Moyer		1			Zeren Earls
1992	Robert Pozen		1			Zeren Earls
1992	Suzanne Priebatsch	1				Zeren Earls

1992	Robert Radloff		1			Zeren Earls
1992	Roger Servison	1				Zeren Earls
1992	Wendy Shattuck		1			Zeren Earls
1992	Rina Spence		1			Zeren Earls
1992	Donald Stanton	1				Zeren Earls
1992	Jerry Storch		1			Zeren Earls
1992	Chia-Ming Sze		1			Zeren Earls
1992	Ranne Warner	1				Zeren Earls
TOTAL	20	9	11	45.00%	55.00%	
1994	Robert Radloff	1				Zeren Earls
1994	Roger Servison	1				Zeren Earls
1994	Zeren Earls	1				Zeren Earls
1994	Ben Moyer	1				Zeren Earls
1994	Randi Ingerman	1				Zeren Earls
1994	Lawrence Cheng		1			Zeren Earls
1994	Lorrayne Chu		1			Zeren Earls
1994	Samuel Frankenheim	1				Zeren Earls
1994	Jeannette Gerald		1			Zeren Earls
1994	Leslie Gould		1			Zeren Earls
1994	Marjorie Javan	1				Zeren Earls
1994	Jack Leonard		1			Zeren Earls
1994	Hassell McClellan	1				Zeren Earls
1994	Cecily Morse	1				Zeren Earls
1994	Betsy Pappas-Demirjian		1			Zeren Earls
1994	Suzanne Priebatsch	1				Zeren Earls
1994	Wendy Shattuck	1				Zeren Earls
1994	Donald Stanton	1				Zeren Earls
1994	Edwin Tiffany	1				Zeren Earls

TOTAL	19	13	6	68.42%	31.58%	
1995	Robert Radloff	1				Liz Thompson
1995	Roger Servison	1				Liz Thompson
1995	Liz Thompson		1			Liz Thompson
1995	Ben Moyer	1				Liz Thompson
1995	Randi Ingerman	1				Liz Thompson
1995	Michael Bronner		1			Liz Thompson
1995	Nonnie Burnes		1			Liz Thompson
1995	Lawrence Cheng	1				Liz Thompson
1995	Lorrayne Chu	1				Liz Thompson
1995	Royal Dunham, Jr.		1			Liz Thompson
1995	Jeannette Gerald	1				Liz Thompson
1995	Leslie Gould	1				Liz Thompson
1995	Elizabeth Herberich		1			Liz Thompson
1995	Marjorie Javan	1				Liz Thompson
1995	Monica Jimenez		1			Liz Thompson
1995	Stephen Kidder		1			Liz Thompson
1995	Paula Leca		1			Liz Thompson
1995	Jack Leonard	1				Liz Thompson
1995	Reginald Lindsay		1			Liz Thompson
1995	Cecily Morse	1				Liz Thompson
1995	Betsy Pappas-Demirjian	1				Liz Thompson
1995	Suzanne Priebatsch	1				Liz Thompson
1995	Milton Ryder		1			Liz Thompson
1995	Eric Schwartz		1			Liz Thompson
1995	Wendy Shattuck	1				Liz Thompson
1995	Donald Stanton	1				Liz Thompson
1995	Lester Strong		1			Liz Thompson

1995	Edwin Tiffany	1				Liz Thompson
TOTAL	28	16	12	57.14%	42.86%	
1997	Lorrayne Chu	1				Liz Thompson
1997	Roger Servison	1				Liz Thompson
1997	Liz Thompson	1				Liz Thompson
1997	Stephen Kidder	1				Liz Thompson
1997	Nonnie Burnes	1				Liz Thompson
1997	Michael Bronner	1				Liz Thompson
1997	Lawrence Cheng	1				Liz Thompson
1997	Royal Dunham, Jr.	1				Liz Thompson
1997	Jeannette Gerald	1				Liz Thompson
1997	Leslie Gould	1				Liz Thompson
1997	Elizabeth Herberich	1				Liz Thompson
1997	Marjorie Javan	1				Liz Thompson
1997	Cecily Morse	1				Liz Thompson
1997	Ben Moyer	1				Liz Thompson
1997	Betsy Pappas-Demirjian	1				Liz Thompson
1997	Robert Radloff	1				Liz Thompson
1997	Dr. Milton Ryder	1				Liz Thompson
1997	Eric Schwartz	1				Liz Thompson
1997	Donald Stanton	1				Liz Thompson
1997	Edwin Tiffany	1				Liz Thompson
TOTAL	20	20	0	100.00%	0.00%	
1999	Lorrayne Chu	1				Geri Guardino
1999	Eric Schwartz	1				Geri Guardino
1999	Elizabeth Herberich	1				Geri Guardino
1999	Edwin Tiffany	1				Geri Guardino
1999	Charles Ansbacher		1			Geri Guardino
1999	Nonnie Burnes	1				Geri Guardino



1999	Lawrence Cheng	1				Geri Guardino
1999	Jose Duarte		1			Geri Guardino
1999	Royal Dunham, Jr.	1				Geri Guardino
1999	Irene Estevez		1			Geri Guardino
1999	Jeannette Gerald	1				Geri Guardino
1999	Leslie Gould	1				Geri Guardino
1999	Marjorie Javan	1				Geri Guardino
1999	Stephen Kidder	1				Geri Guardino
1999	Renne Chen Lu		1			Geri Guardino
1999	Milton Ryder	1				Geri Guardino
1999	Donald Stanton	1				Geri Guardino
TOTAL	17	13	4	76.47%	23.53%	
2000	Lorraine Chu	1				Geri Guardino
2000	Eric Schwartz	1				Geri Guardino
2000	Elizabeth Herberich	1				Geri Guardino
2000	Edwin Tiffany	1				Geri Guardino
2000	Charles Ansbacher	1				Geri Guardino
2000	Nonnie Burnes	1				Geri Guardino
2000	Royal Dunham, Jr.	1				Geri Guardino
2000	Irene Estevez	1				Geri Guardino
2000	Jeannette Gerald	1				Geri Guardino
2000	Leslie Gould	1				Geri Guardino
2000	Jennifer Donaldson Janes		1			Geri Guardino
2000	Marjorie Javan	1				Geri Guardino
2000	Maria Karagianis		1			Geri Guardino
2000	Renne Chen Lu	1				Geri Guardino
2000	Richard Ruvelson		1			Geri Guardino
2000	Milton Ryder	1				Geri Guardino

2000	Donald Stan- ton	1				Gerri Guardino
TOTAL	17	14	3	82.35%	17.65%	
2001	Eric Schwartz	1				Gerri Guardino
2001	Edwin Tiffany	1				Gerri Guardino
2001	Richard Ruv- elson	1				Gerri Guardino
2001	Charles Ans- bacher	1				Gerri Guardino
2001	Nonnie Burnes	1				Gerri Guardino
2001	Lorrayne Chu	1				Gerri Guardino
2001	Royal Dun- ham, Jr.	1				Gerri Guardino
2001	Irene Estevez	1				Gerri Guardino
2001	Jeannette Gerald	1				Gerri Guardino
2001	Jennifer Don- aldson Janes	1				Gerri Guardino
2001	Marjorie Javan	1				Gerri Guardino
2001	Maria Kara- gianis	1				Gerri Guardino
2001	Renne Chen Lu	1				Gerri Guardino
2001	Pat Moscari- tolo		1			Gerri Guardino
2001	Milton Ryder	1				Gerri Guardino
2001	Donald Stan- ton	1				Gerri Guardino
TOTAL	16	15	1	93.75%	6.25%	
2002	Eric Schwartz	1				Gerri Guardino
2002	Edwin Tiffany	1				Gerri Guardino
2002	Charles Ans- bacher	1				Gerri Guardino
2002	Jennifer Don- aldson Janes	1				Gerri Guardino
2002	Nonnie Burnes	1				Gerri Guardino
2002	Royal Dun- ham, Jr.	1				Gerri Guardino
2002	Marjorie Javan	1				Gerri Guardino
2002	Maria Kara- gianis	1				Gerri Guardino

2002	Renne Chen Lu	1				Geri Guardino
2002	Pat Moscari- tolo	1				Geri Guardino
2002	Donald Stan- ton	1				Geri Guardino
TOTAL	11	11	0	100.00%	0.00%	
2003	Eric Schwartz	1				Geri Guardino
2003	Edwin Tiffany	1				Geri Guardino
2003	Charles Ans- bacher	1				Geri Guardino
2003	Royal Dun- ham, Jr.	1				Geri Guardino
2003	David Bolio		1			Geri Guardino
2003	Nonnie Burnes	1				Geri Guardino
2003	Amy d'Ablemont Burnes		1			Geri Guardino
2003	Shannon Curry Green		1			Geri Guardino
2003	Anna Faith Jones		1			Geri Guardino
2003	Jeannette Gerald	1				Geri Guardino
2003	Pat Moscari- tolo	1				Geri Guardino
2003	Donald Stan- ton	1				Geri Guardino
TOTAL	12	8	4	66.67%	33.33%	
2004	Eric Schwartz	1				Geri Guardino
2004	Edwin Tiffany	1				Geri Guardino
2004	Charles Ans- bacher	1				Geri Guardino
2004	Royal Dun- ham, Jr.	1				Geri Guardino
2004	David Bolio	1				Geri Guardino
2004	Nonnie Burnes	1				Geri Guardino
2004	Amy d'Ablemont Burnes	1				Geri Guardino
2004	Jeannette Gerald	1				Geri Guardino
2004	Shannon Curry Green	1				Geri Guardino



2004	Anna Faith Jones	1				Geri Guardino
2004	Mags Harries		1			Geri Guardino
2004	Giles Mc-Namee		1			Geri Guardino
2004	Pat Moscari-tolo	1				Geri Guardino
2004	Donald Stan-ton	1				Geri Guardino
TOTAL	14	12	2	85.71%	14.29%	
2005	Eric Schwartz	1				Geri Guardino
2005	Edwin Tiffany	1				Geri Guardino
2005	Charles Ans-bacher	1				Geri Guardino
2005	Jan Beaven		1			Geri Guardino
2005	Amy d'Ablemont Burnes	1				Geri Guardino
2005	Harron El-lenson	1				Geri Guardino
2005	Jeannette Gerald	1				Geri Guardino
2005	Shannon Curry Green	1				Geri Guardino
2005	Mags Harries	1				Geri Guardino
2005	Dimitry Her-man		1			Geri Guardino
2005	Giles Mc-Namee	1				Geri Guardino
2005	Chip Rives		1			Geri Guardino
2005	Laura Roberts		1			Geri Guardino
2005	Eric Schwartz	1				Geri Guardino
2005	Donald Stan-ton	1				Geri Guardino
TOTAL	15	11	4	73.33%	26.67%	
2006	Edwin Tiffany	1				Geri Guardino
2006	Charles Ans-bacher	1				Geri Guardino
2006	Royal Dun-ham, Jr.	1				Geri Guardino
2006	Jan Beaven	1				Geri Guardino
2006	Amy d'Ablemont Burnes	1				Geri Guardino

2006	Harron El-lenson	1				Geri Guardino
2006	Julie Enders		1			Geri Guardino
2006	Jeannette Gerald	1				Geri Guardino
2006	Shannon Curry Green	1				Geri Guardino
2006	Mags Harries	1				Geri Guardino
2006	Dimitry Herman	1				Geri Guardino
2006	Jaleh Joubine-Khadem		1			Geri Guardino
2006	GilesMc-Namee	1				Geri Guardino
2006	Chip Rives	1				Geri Guardino
2006	Laura Roberts	1				Geri Guardino
2006	Eric Schwartz	1				Geri Guardino
2006	Donald Stanton	1				Geri Guardino
TOTAL	17	15	2	88.24%	11.76%	
2007	Edwin Tiffany	1				Geri Guardino
2007	Jan Beaven	1				Geri Guardino
2007	Charles Ansbacher	1				Geri Guardino
2007	Royal Dunham, Jr.	1				Geri Guardino
2007	Harron El-lenson	1				Geri Guardino
2007	Sally Geaney		1			Geri Guardino
2007	Jeanette Gerald	1				Geri Guardino
2007	Shannon Curry Green	1				Geri Guardino
2007	Mags Harries	1				Geri Guardino
2007	Dimitry Herman	1				Geri Guardino
2007	Jaleh Joubine-Khadem	1				Geri Guardino
2007	Giles Mc-Namee	1				Geri Guardino
2007	Chip Rives	1				Geri Guardino
2007	Laura Roberts	1				Geri Guardino
2007	Eric Schwartz	1				Geri Guardino
2007	Helen Sievers		1			Geri Guardino

2007	Donald Stanton	1				Geri Guardino
2007	Lisa Tung		1			Geri Guardino
TOTAL	18	15	3	83.33%	16.67%	
2008	Jan Beaven	1				Geri Guardino
2008	Laura Roberts	1				Geri Guardino
2008	Charles Ansbacher	1				Geri Guardino
2008	Helen Sievers	1				Geri Guardino
2008	Harron Ellenson	1				Geri Guardino
2008	Shannon Curry Green	1				Geri Guardino
2008	Sally Geaney	1				Geri Guardino
2008	Jeannette Gerald	1				Geri Guardino
2008	Mags Harries	1				Geri Guardino
2008	Dimitry Herman	1				Geri Guardino
2008	Tom Keenan		1			Geri Guardino
2008	Giles McNamee	1				Geri Guardino
2008	Chip Rives	1				Geri Guardino
2008	Eric Schwartz	1				Geri Guardino
2008	Deborah Smith		1			Geri Guardino
2008	Donald Stanton	1				Geri Guardino
2008	Edwin Tiffany	1				Geri Guardino
2008	Lisa Tung	1				Geri Guardino
TOTAL	18	16	2	88.89%	11.11%	

# APPENDIX A8: BOARD OF DIRECTORS MEMBERSHIP CHANGES

RANK	YEAR	PERCENT NEW
1	1977	100.00%
2	1982	94.74%
3	1992	55.00%
4	1995	42.86%
5	1988	38.89%
6	2003	33.33%
7	1994	31.58%
8	1984	28.57%
9	1995	26.67%
10	1999	23.53%
11	1986	18.75%
12	2000	17.65%
13	2001	16.67%
14	2002	14.29%
15	2003	11.76%
16	2004	11.11%
17	1983	7.14%
18	2001	2.25%
19	1997	0.00%
19	2002	0.00%
		MEAN: 28.74%

## APPENDIX A9: INDOOR AND OUTDOOR EVENTS

YEAR	Total Events	Outdoor Events	Indoor Events	Percent Outdoors
1977	60	35	25	58.33%
1982	70	10	60	14.29%
1984	83	18	65	21.69%
1985	110	19	91	17.27%
1992	172	37	135	21.51%
1994	185	40	145	21.62%
1995	212	23	189	10.85%
1997	260	10	250	3.85%
1999	274	17	257	6.20%
2000	450	33	417	7.33%
2001	290	19	271	6.55%
2002	286	16	270	5.59%
2003	123	15	108	12.20%
2004	121	14	107	11.57%
2005	127	14	113	11.02%
2006	122	15	107	12.30%
2007	120	14	106	11.67%
2008	108	14	94	12.96%



## APPENDIX A10: OUTDOOR EVENTS

YEAR	TOTAL OUTDOOR EVENTS
1977	35
1979	18
1980	23
1982	10
1983	9
1984	18
1985	19
1986	35
1987	33
1988	26
1992	37
1994	40
1995	23
1997	10
1999	17
2000	33
2001	19
2002	16
2003	15
2004	14
2005	14
2006	15
2007	14
2008	14

## APPENDIX A111: FIRST NIGHT BOSTON'S PUBLICLY-SITED EVENTS

First Night Year	Outdoor Events	Interactive	% Interactive	Dependent	% Dependent	Specific	% Specific	New Year's Symbolism	% New Year's Symbolism	Formal Spaces	Informal Spaces	Percent Informal Spaces
1977	35	13	37.14%	2	5.71%	1	2.86%	3	8.57%	25	10	28.57%
1979	18	4	22.22%	2	11.11%	2	11.11%	2	11.11%	4	14	77.78%
1980	23	6	26.09%	1	4.35%	8	34.78%	3	13.04%	7	16	69.57%
1982	10	2	20.00%	0	0.00%	1	10.00%	1	10.00%	7	3	30.00%
1983	9	2	22.22%	0	0.00%	1	11.11%	1	11.11%	6	3	33.33%
1984	18	2	11.11%	1	5.56%	2	11.11%	1	5.56%	7	11	61.11%
1985	19	1	5.26%	0	0.00%	1	5.26%	1	5.26%	8	11	57.89%
1986	35	3	8.57%	1	2.86%	6	17.14%	4	11.43%	10	25	71.43%
1987	33	4	12.12%	2	6.06%	1	3.03%	4	12.12%	15	18	54.55%
1988	26	2	7.69%	1	3.85%	0	0.00%	3	11.54%	9	17	65.38%
1992	37	6	16.22%	4	10.81%	5	13.51%	5	13.51%	16	21	56.76%
1994	40	10	25.00%	2	5.00%	6	15.00%	8	20.00%	23	17	42.50%
1995	23	3	13.04%	1	4.35%	9	39.13%	1	4.35%	11	12	52.17%
1997	10	4	40.00%	3	30.00%	2	20.00%	4	40.00%	7	3	30.00%
1999	17	2	11.76%	2	11.76%	1	5.88%	1	5.88%	14	3	17.65%
2000	33	6	18.18%	5	15.15%	2	6.06%	8	24.24%	25	8	24.24%
2001	19	5	26.32%	3	15.79%	1	5.26%	4	21.05%	17	2	10.53%
2002	16	2	12.50%	1	6.25%	1	6.25%	1	6.25%	14	2	12.50%
2003	15	2	13.33%	1	6.67%	1	6.67%	3	20.00%	13	2	13.33%
2004	14	1	7.14%	1	7.14%	1	7.14%	3	21.43%	12	2	14.29%
2005	14	2	14.29%	0	0.00%	1	7.14%	3	21.43%	12	2	14.29%
2006	15	3	20.00%	1	6.67%	1	6.67%	2	13.33%	12	3	20.00%
2007	14	2	14.29%	1	7.14%	0	0.00%	2	14.29%	11	3	21.43%
2008	14	4	28.57%	0	0.00%	1	7.14%	5	35.71%	11	3	21.43%

First Night Year	Event Name	Location	Location Type	Event Type	Sub Type	Indoors/ Outdoors	Site-Specificity	Interactivity	Start Time	End Time	New Year's Symbolism
1977	Traditional Japanese Ceremony	Boston Visual Artists Union Gallery	courtyard	performance	ceremony	outdoor	nonspecific	interactive	1:00 AM	1:30 AM	no
1977	Impromptu Performance	Boston Visual Artists Union Gallery	courtyard	performance	music	outdoor	nonspecific	staged	12:30 AM	1:00 AM	no
1977	Sledding	Common	park	activity	athletic	outdoor	dependent	interactive	9:00:00 AM	2:30:00 PM	no
1977	Chemoluminescence on Ice	Common	park	illumination	candles	outdoor	dependent	interactive	4:00:00 PM	12:00:00 AM	no
1977	Suspended Oracle	Common	park	visual arts	environmental art	outdoor	nonspecific	interactive	6:30:00 PM	12:00:00 AM	no
1977	Threshold	Common	park	visual arts	environmental art	outdoor	nonspecific	interactive	6:30:00 PM	12:00:00 AM	no
1977	Herachutes	Common	park	spectacle	environmental art	outdoor	nonspecific	interactive	7:00:00 PM	12:00:00 AM	no
1977	Good and Plenty	Common	park	illumination	projection	outdoor	nonspecific	interactive	7:00:00 PM	12:00:00 AM	no
1977	Face Painting	Common	park	activity	children	outdoor	nonspecific	interactive	7:00:00 PM	12:00:00 AM	no
1977	Firesong	Common	park	visual arts	environmental art	outdoor	nonspecific	interactive	7:00:00 PM	12:00:00 AM	no
1977	Chango	Common	park	performance	music	outdoor	nonspecific	staged	6:00 PM	6:40 PM	no
1977	NSA Jazz Pops	Common	park	performance	music	outdoor	nonspecific	staged	7:00 PM	8:00 PM	no

1977	Balkan Songs	Common	park	performance	music	outdoor	nonspecific	staged	8:15 PM	8:45 PM	no
1977	Colored Smoke	Common	park	special	smoke	outdoor	nonspecific	staged	3:30:00 PM	4:00:00 PM	no
1977	Lighthouses	Common	park	illumination	lights	outdoor	nonspecific	staged	4:00:00 PM	12:00:00 AM	no
1977	Hot Air Balloon	Common	park	spectacle	balloon	outdoor	nonspecific	staged	7:00:00 PM	9:00:00 PM	no
1977	Floating Snowflakes and Stars	Common	park	illumination	lights	outdoor	nonspecific	staged	7:00:00 PM	12:00:00 AM	no
1977	Skyline/Sky Drawing	Common	park	illumination	projection	outdoor	nonspecific	staged	7:00:00 PM	12:00:00 AM	no
1977	Chemoluminescent Columns	Common	park	visual arts	environmental art	outdoor	nonspecific	staged	7:00:00 PM	12:00:00 AM	no
1977	Colored Clouds	Common	park	illumination	smoke	outdoor	nonspecific	staged	8:00:00 PM	12:00:00 AM	no
1977	Rings of Light	Common	park	visual arts	environmental art	outdoor	nonspecific	staged	6:00:00 PM	12:00:00 AM	no
1977	Treasure Hunt	Common	park	activity	game	outdoor	specific	interactive	6:30:00 PM	12:00:00 AM	no
1977	Circle of Light	Common	park	illumination	candles	outdoor	specific	interactive	8:00:00 PM	9:30:00 PM	no
1977	Aeolian Wind Harp	Common	park	visual arts	environmental art	outdoor	specific	staged	6:00:00 PM	12:00:00 AM	no
1977	New Year's Eve Chimeras	Common	park	visual arts	environmental art	outdoor	specific	staged	6:00:00 PM	12:00:00 AM	no
1977	Billy Barnum	Park Street T Station	subway	performance	poetry	indoor	nonspecific	staged	7:00:00 PM	9:00:00 PM	no



1977	Cranberry Puppets	Park Street T Station	subway	performance	puppets	indoor	nonspecific	staged	6:30:00 PM	7:30:00 PM	no
1977	Scrub-board Slim	Arlington Street T Station	subway	performance	music	indoor	nonspecific	staged	12:15:00 AM	1:00:00 AM	no
1977	Poez	Arlington Street T Station	subway	performance	poetry	indoor	nonspecific	staged	7:00:00 PM	9:00:00 PM	no
1977	Brother Blue	Copley Square T Station	subway	performance	storytelling	indoor	nonspecific	staged	6:00:00 PM	7:00:00 PM	no
1977	Sidewalk Sam	Park Street T Station	subway	visual arts	chalking	indoor	specific	interactive	2:00:00 PM	8:00:00 PM	no
1977	Roving Baton Twirling Act	Park Street, Arlington Street, and Copley Square T Stations	subway	performance	athletic	indoor	specific	staged	6:00:00 PM	12:00:00 AM	no
1977	Procession	Commonwealth Avenue and Berkeley Street to the Common	mobile	spectacle	procession	outdoor	mobile	interactive	10:45:00 PM	11:30:00 PM	yes
1977	Midnight Celebration	Common	park	performance	music	outdoor	nonspecific	staged	12:00:00 AM	12:00:00 AM	yes
1977	Monumental Light Show	Common	park	illumination	lights	outdoor	nonspecific	staged	12:00:00 AM	12:00:00 AM	yes



1978	Emancipation Day Celebration	State Street T Station	subway	performance	theatre	indoor	nonspecific	staged	10:00:00 PM	11:00:00 PM	no
1978	Procession	Tremont and Commonwealth to the Common	mobile	spectacle	procession	outdoor	mobile	interactive	11:00:00 PM	11:45:00 PM	yes
1978	Midnight Celebration	Common	park	performance	music	outdoor	nonspecific	interactive	11:45:00 PM	12:00:00 AM	yes
1979	New Façades	Marlborough Street	building façade	illumination	projection	outdoor	specific	staged	7:00:00 PM	10:00:00 PM	no
1979	Window Poems	Throughout Back Bay	building façade	visual arts	word art	outdoor	specific	staged	7:00:00 PM	10:00:00 PM	no
1979	Laughing Heads	Commonwealth Avenue	lightposts	visual arts	environmental art	outdoor	dependent	staged	7:00:00 PM	10:00:00 PM	no
1979	Pedestrian Tour Buses	Throughout	mobile	activity	transportation	outdoor	mobile	interactive	7:00:00 PM	10:00:00 PM	no
1979	New Ears Marching Ensemble	Throughout	mobile	performance	music	outdoor	nonspecific	staged	7:00:00 PM	10:00:00 PM	no
1979	A Winter Heatwave	Throughout Back Bay	neighborhood	visual arts	mobile art	outdoor	mobile	staged	7:00:00 PM	10:00:00 PM	no
1979	Silhouettes and Shadows	Copley Square	public plaza	visual arts	environmental art	outdoor	nonspecific	interactive	7:00:00 PM	10:00:00 PM	no
1979	Skyline: Nightline	Copley Square	public plaza	spectacle	balloon	outdoor	nonspecific	staged	7:00:00 PM	10:00:00 PM	no
1979	First Light	Commonwealth Avenue	sidewalk	visual arts	environmental art	outdoor	nonspecific	interactive	7:00:00 PM	10:00:00 PM	no

1979	Brother Blue	Newbury Street	sidewalk	performance	storytelling	outdoor	nonspecific	staged	7:00:00 PM	10:00:00 PM	no
1979	Roger the Jester	Berkeley Street	sidewalk	performance	circus	outdoor	nonspecific	staged	7:00:00 PM	10:00:00 PM	no
1979	Present Mirth	Newbury Street	sidewalk	performance	music	outdoor	nonspecific	staged	7:00:00 PM	10:00:00 PM	no
1979	Joan Merwyn, clown	Newbury Street	sidewalk	performance	circus	outdoor	nonspecific	staged	7:00:00 PM	10:00:00 PM	no
1979	Mr. Slim the Side Show Man	Boylston	sidewalk	performance	music	outdoor	nonspecific	staged	7:00:00 PM	10:00:00 PM	no
1979	Transport Piece: Passing Time	Dartmouth Street	sidewalk	performance	dance	outdoor	nonspecific	staged	7:00:00 PM	10:00:00 PM	no
1979	Star Poems	Sky	sky	performance	poetry	outdoor	dependent	staged	7:00:00 PM	10:00:00 PM	no
1979	Midnight Fireworks	Common	park	spectacle	fireworks	outdoor	nonspecific	staged	11:45:00 PM	12:00:00 AM	yes
1979	Oracle	Copley Square	public plaza	visual arts	environmental art	outdoor	nonspecific	interactive	7:00:00 PM	10:00:00 PM	yes
1980	Pedestrian Tour Buses	Through-out	mobile	activity	transportation	outdoor	mobile	interactive	5:00:00 PM	11:00:00 PM	no
1980	Horse Drawn Carriages	Mobile	mobile	activity	transportation	outdoor	mobile	interactive	5:00:00 PM	12:00:00 AM	no
1980	Festive Processional Poles	Mobile	mobile	visual arts	environmental art	outdoor	mobile	staged	5:00:00 PM	12:00:00 AM	no
1980	Roving Splendids	Mobile	mobile	performance	performance art	outdoor	mobile	staged	5:00:00 PM	12:00:00 AM	no
1980	Present Mirth	Mobile	mobile	performance	music	outdoor	mobile	staged	5:00:00 PM	12:00:00 AM	no
1980	Art Attack	Mobile	mobile	performance	theatre	outdoor	mobile	staged	5:00:00 PM	12:00:00 AM	no

1980	Masks	Mobile	mobile	visual arts	environmental art	outdoor	mobile	staged	5:00:00 PM	12:00:00 AM	no
1980	Salvation Army Brass Band	Common	park	performance	music	outdoor	nonspecific	staged	7:00:00 PM	11:00:00 PM	no
1980	Free Coffee and Donuts	Copley Square	public plaza	activity	food	outdoor	nonspecific	interactive	7:00:00 PM	11:00:00 PM	no
1980	Bell Ringing	City Hall Plaza	public plaza	performance	music	outdoor	nonspecific	staged	5:00:00 PM	5:15:00 PM	no
1980	North-east Night Thresher	Copley Square	public plaza	visual arts	environmental art	outdoor	nonspecific	staged	7:00:00 PM	11:00:00 PM	no
1980	Scrub-board Slim	Copley Square	public plaza	performance	music	outdoor	nonspecific	staged	7:00:00 PM	11:00:00 PM	no
1980	Guru Blanket Band	Copley Square	public plaza	performance	music	outdoor	nonspecific	staged	7:00:00 PM	11:00:00 PM	no
1980	New Faces	Park Plaza and Boylston Street	sidewalk	activity	children	outdoor	nonspecific	interactive	7:00:00 PM	11:00:00 PM	no
1980	Brother Blue	Newbury Street and Berkeley Street	sidewalk	performance	storytelling	outdoor	nonspecific	staged	7:00:00 PM	11:00:00 PM	no
1980	Measuring Time	Hynes Convention Center	sidewalk	performance	dance	outdoor	nonspecific	staged	7:00:00 PM	11:00:00 PM	no

1980	Night In Solution	Dartmouth Street and Newbury Street	sidewalk	illumination	projection	outdoor	nonspecific	staged	7:00:00 PM	11:00:00 PM	no
1980	Poetry Balloons	Hynes Convention Center	sidewalk	visual arts	word art	outdoor	nonspecific	staged	7:00:00 PM	11:00:00 PM	no
1980	Star Poems	Sky	sky	visual arts	word art	outdoor	dependent	staged	5:00:00 PM	12:00:00 AM	no
1980	Window Poems	Through-out	storefront window	visual arts	word art	outdoor	specific	staged	5:00:00 PM	12:00:00 AM	no
1980	Procession	City Hall Plaza to Arlington Street	mobile	spectacle	procession	outdoor	mobile	interactive	5:15:00 PM	7:00:00 PM	yes
1980	Fireworks	City Hall Plaza	public plaza	spectacle	fireworks	outdoor	nonspecific	staged	12:00:00 AM	12:10:00 AM	yes
1980	Oracle	Dartmouth Street and Newbury Street	sidewalk	visual arts	environmental art	outdoor	nonspecific	interactive	7:00:00 PM	11:00:00 PM	yes
1982	On the Edge	Through-out	building façade	illumination	projection	outdoor	specific	staged	6:30:00 PM	12:00:00 AM	no
1982	Laser	?	building façade	illumination	laser	outdoor	specific	staged	6:30:00 PM	12:00:00 AM	no
1982	Steamshuffle	Common	park	visual arts	environmental art	outdoor	nonspecific	interactive	6:30:00 PM	12:00:00 AM	no
1982	Sphinx Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	6:30:00 PM	12:00:00 AM	no

1982	Brother Blue	Common	park	performance	storytelling	outdoor	nonspecific	staged	6:30:00 PM	12:00:00 AM	no
1982	Peter Abbott, mime	Common	park	performance	circus	outdoor	nonspecific	staged	6:30:00 PM	12:00:00 AM	no
1982	Underground Railway	Common	park	performance	theatre	outdoor	nonspecific	staged	6:30:00 PM	12:00:00 AM	no
1982	Whole Loaf Theatre	Common	park	performance	theatre	outdoor	nonspecific	staged	6:30:00 PM	12:00:00 AM	no
1982	Salvation Army Band	Common	park	performance	music	outdoor	nonspecific	staged	6:30:00 PM	12:00:00 AM	no
1982	Procession	Hynes to Common	mobile	spectacle	procession	outdoor	mobile	interactive	5:30:00 PM	6:30:00 PM	yes
1983	Super 8's Second Annual Night on the Town	Boylston at Fairfield Streets	building façade	illumination	video	outdoor	specific	staged	7:00:00 PM	11:00:00 PM	no
1983	Steambeat	Copley Square	public plaza	visual arts	environmental art	outdoor	nonspecific	interactive	2:00:00 PM	12:00:00 AM	no
1983	Ice Sculptures	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	2:00:00 PM	12:00:00 AM	no
1983	Brother Blue	Copley Square	public plaza	performance	storytelling	outdoor	nonspecific	staged	7:00:00 PM	11:00:00 PM	no
1983	Carol Bem-mels, clown	Copley Square	public plaza	performance	circus	outdoor	nonspecific	staged	7:00:00 PM	11:00:00 PM	no
1983	Bonkers	Copley Square	public plaza	performance	theatre	outdoor	nonspecific	staged	7:00:00 PM	11:00:00 PM	no
1983	Heart of Gold Vaudeville Co.	Copley Square	public plaza	performance	theatre	outdoor	nonspecific	staged	7:00:00 PM	11:00:00 PM	no
1983	First Night Banners	Throughout	throughout	visual arts	banners/signage	outdoor	specific	staged	2:00:00 PM	12:00:00 AM	no
1983	Procession	Hynes to Common	mobile	spectacle	procession	outdoor	mobile	interactive	5:30:00 PM	6:30:00 PM	yes



1984	First Light	First Church	building façade	illumination	projection	outdoor	dependent	staged	5:00:00 PM	11:00:00 PM	no
1984	Procession	Hynes to Common	mobile	spectacle	procession	outdoor	mobile	interactive	5:30:00 PM	6:30:00 PM	no
1984	Boston Soundscape	Through-out	mobile	performance	performance art	outdoor	mobile	staged	2:00:00 PM	12:00:00 AM	no
1984	Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	2:00:00 PM	12:00:00 AM	no
1984	Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	2:00:00 PM	12:00:00 AM	no
1984	Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	2:00:00 PM	12:00:00 AM	no
1984	Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	2:00:00 PM	12:00:00 AM	no
1984	Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	2:00:00 PM	12:00:00 AM	no
1984	First Night Laserscape	Copley Square	public plaza	illumination	laser	outdoor	specific	staged	5:00:00 PM	11:00:00 PM	no
1984	Urban Marionettes	TBA	sidewalk	visual arts	environmental art	outdoor	nonspecific	interactive	2:00:00 PM	12:00:00 AM	no
1984	Bonkers	sidewalk	sidewalk	performance	circus	outdoor	nonspecific	staged	2:00:00 PM	11:00:00 PM	no
1984	Flexy	sidewalk	sidewalk	performance	circus	outdoor	nonspecific	staged	7:00:00 PM	11:00:00 PM	no
1984	Brother Blue	sidewalk	sidewalk	performance	storytelling	outdoor	nonspecific	staged	7:00:00 PM	11:00:00 PM	no
1984	Sidewalk Sam	TBA	sidewalk	visual arts	chalking	outdoor	specific	staged	2:00:00 PM	12:00:00 AM	no
1984	Dances Under Glass	Elkins Galleria of Footwear, Boylston Street	storefront window	performance	dance	indoor	specific	staged	7:30:00 PM	9:30:00 PM	no

1984	Jamaica Plain News-reel	Kennedy Studios, Boylston Street	storefront window	visual arts	media	indoor			7:00:00 PM	11:00:00 PM	no
1984	First Night Banners	Through-out Event	throughout	visual arts	banners/signage	outdoor	specific	staged	2:00:00 PM	12:00:00 AM	no
1984	Fireworks	Water-front Park	harbor	spec-tacle	fireworks	outdoor	nonspecific	staged	11:50:00 PM	12:00:00 AM	yes
1985	Procession	Hynes to Common	mobile	spec-tacle	procession	outdoor	mobile	interactive	5:30:00 PM	6:30:00 PM	n
1985	Night Incident	City Hall Plaza	building façade	illumination	projection	outdoor	specific	staged	5:00:00 PM	12:00:00 AM	no
1985	Maybe Next Year	Newbury Street Parking Lot	parking lot	visual arts	environ-mental art	outdoor	nonspecific	staged	5:00:00 PM	11:00:00 PM	no
1985	Animal Farm	Copley Square	public plaza	visual arts	ice sculp-ture	outdoor	nonspecific	staged	2:00:00 PM	12:00:00 AM	no
1985	Peterbilt 359 Conventional Tractor	Copley Square	public plaza	visual arts	ice sculp-ture	outdoor	nonspecific	staged	2:00:00 PM	12:00:00 AM	no
1985	Graffiti Wall	Copley Square	public plaza	visual arts	ice sculp-ture	outdoor	nonspecific	staged	2:00:00 PM	12:00:00 AM	no
1985	Thresholds II	Copley Square	public plaza	visual arts	ice sculp-ture	outdoor	nonspecific	staged	2:00:00 PM	12:00:00 AM	no
1985	Six People	Copley Square	public plaza	visual arts	ice sculp-ture	outdoor	nonspecific	staged	2:00:00 PM	12:00:00 AM	no
1985	Bear Turning a Cello	Copley Square	public plaza	visual arts	ice sculp-ture	outdoor	nonspecific	staged	2:00:00 PM	12:00:00 AM	no
1985	Fire Flies Forth	Copley Square	public plaza	illumination	lights	outdoor	specific	staged	5:00:00 PM	12:00:00 AM	no

1985	Chances Under Glass	Priscilla of Boston, Newbury Street	storefront window	performance	dance	indoor	specific	staged	7:00:00 PM	10:00:00 PM	no
1985	Fantasia Commedia	Stavaridis Gallery, Newbury Street	storefront window	performance	theatre	indoor	specific	staged	8:00:00 PM	11:00:00 PM	no
1985	Crystals of Light	Boston Architectural Center, Newbury Street	storefront window	visual arts	environmental art	indoor	specific	staged	5:00:00 PM	12:00:00 AM	no
1985	Holograms	TBA	storefront window	visual arts	holograms	indoor	specific	staged	5:00:00 PM	12:00:00 AM	no
1985	Laser Aquarium	Harcus Gallery, Newbury Street	storefront window	illumination	laser	indoor	specific	staged	5:00:00 PM	12:00:00 AM	no
1985	Shadow-Catchers	Alpha Gallery, Newbury Street	storefront window	illumination	lights	indoor	specific	staged	5:00:00 PM	12:00:00 AM	no
1985	Kinetic Light Sculptures	Knoll International, Newbury Street	storefront window	illumination	lights	indoor	specific	staged	5:00:00 PM	12:00:00 AM	no
1985	Light Wall	Copley Flair, Bosylston Street	storefront window	illumination	lights	indoor	specific	staged	5:00:00 PM	12:00:00 AM	no

1985	Fireworks	Water-front Park	harbor	spec-tacle	fireworks	outdoor	nonspecific	staged	11:50:00 PM	12:00:00 AM	yes
1986	Flexy	?	?	perfor-mance	theatre	outdoor	nonspecific	staged	7:00:00 PM	11:00:00 PM	no
1986	Brother Blue	?	?	perfor-mance	storytelling	outdoor	nonspecific	staged	7:00:00 PM	11:00:00 PM	no
1986	Comedy At-tack	?	?	perfor-mance	comedy	outdoor	nonspecific	staged	7:00:00 PM	11:00:00 PM	no
1986	Kalonymus the clown	?	?	perfor-mance	circus	outdoor	nonspecific	staged	7:00:00 PM	11:00:00 PM	no
1986	Tita Wer-nimont, stiltwalker	?	?	perfor-mance	circus	outdoor	nonspecific	staged	7:00:00 PM	11:00:00 PM	no
1986	Transport Piece: Pass-ing Time	Park Plaza	building façade	illumi-nation	projection	outdoor	nonspecific	staged	5:00:00 PM	12:00:00 AM	no
1986	Portals	Bonwit Teller lawn, Berkeley Street	lawn	illumi-nation	lights	outdoor	nonspecific	staged	5:00:00 PM	12:00:00 AM	no
1986	Light Steps	Newbury Street Parking Lot	parking lot	illumi-nation	lights	outdoor	nonspecific	staged	5:00:00 PM	12:00:00 AM	no
1986	Light Dream	Copley Square	public plaza	illumi-nation	projection	outdoor	dependent	staged	5:00:00 PM	12:00:00 AM	no
1986	The Anatomy Model	City Place	public plaza	illumi-nation	projection	outdoor	nonspecific	interactive	5:00:00 PM	12:00:00 AM	no
1986	Twinkle Twinkle Ice Sculpture	Copley Square	public plaza	visual arts	ice sculp-ture	outdoor	nonspecific	staged	7:00:00 PM	12:00:00 AM	no
1986	Dance Wall, Ice Sculpture	Copley Square	public plaza	visual arts	ice sculp-ture	outdoor	nonspecific	staged	7:00:00 PM	12:00:00 AM	no

1986	Man in the Moon, Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	7:00:00 PM	12:00:00 AM	no
1986	Ice Dog, Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	7:00:00 PM	12:00:00 AM	no
1986	Zodiac	City Hall Plaza	public plaza	visual arts	environmental art	outdoor	specific	staged	7:00:00 PM	11:45:00 PM	no
1986	Partydance	Back Bay Gardens, Newbury Street	storefront window	performance	performance art	indoor	specific	staged	9:30:00 PM	11:00:00 PM	no
1986	In Cahoots	Irish Imports, Newbury Street	storefront window	performance	theatre	indoor	specific	staged	7:30:00 PM	10:00:00 PM	no
1986	OMTV: Outside Music Television	Box Office Video, Newbury Street	storefront window	visual arts	environmental art	indoor	specific	staged	7:00:00 PM	11:00:00 PM	no
1986	Dances in Glass Cases	Daryl Christopher Salon, Newbury Street	storefront window	performance	dance	indoor	specific	staged	8:00:00 PM	10:00:00 PM	no
1986	Studebaker Movement Theatre Company	Stavaridis Gallery, Newbury Street	storefront window	performance	theatre	indoor	specific	staged	6:30:00 PM	8:15:00 PM	no



1986	Jerry Vovc-sko	One Exeter Place, Boylston and Exeter Streets	storefront window	performance	storytelling	indoor	specific	staged	6:00:00 PM	10:00:00 PM	no
1986	Geometric Progression Band	Neiman Marcus, Copley Place	storefront window	visual arts	environmental art	indoor	specific	staged	5:00:00 PM	12:00:00 AM	no
1986	Video Times Eight	Copley Flair, Bosylston Street	storefront window	visual arts	environmental art	indoor	specific	staged	5:00:00 PM	12:00:00 AM	no
1986	Reflections	399 Boylston Street Building	storefront window	performance	dance	indoor	specific	staged	8:00:00 PM	11:00:00 PM	no
1986	Genjoraku	Newbury Fine Arts	storefront window	performance	dance	indoor	specific	staged	8:00:00 PM	9:45:00 PM	no
1986	Strolling Fantasy	Through-out	throughout	visual arts	performance art	outdoor	mobile	staged	5:00:00 PM	12:00:00 AM	no
1986	Dragon Dance	Through-out	throughout	performance	performance art	outdoor	mobile	staged	5:00:00 PM	12:00:00 AM	no
1986	Ultralight Kinetic Sculptures	Through-out	throughout	visual arts	mobile art	outdoor	mobile	staged	5:00:00 PM	12:00:00 AM	no
1986	Lightmobile	Through-out	throughout	visual arts	mobile art	outdoor	mobile	staged	5:00:00 PM	12:00:00 AM	no
1986	Tigresa Percussion Ensemble	Through-out	throughout	performance	music	outdoor	mobile	staged	5:00:00 PM	12:00:00 AM	no

1986	Woofy Bubbles' Woo World Players	Through-out	throughout	performance	performance art	outdoor	mobile	staged	5:00:00 PM	12:00:00 AM	no
1986	Fireworks	Water-front Park	harbor	spec-tacle	fireworks	outdoor	nonspecific	staged	11:50:00 PM	12:00:00 AM	yes
1986	Heart's Desire	Copley Square	public plaza	visual arts	environ-mental art	outdoor	nonspecific	interactive	7:00:00 PM	12:00:00 AM	yes
1986	Fetish	Copley Square	public plaza	visual arts	environ-mental art	outdoor	nonspecific	interactive	7:00:00 PM	12:00:00 AM	yes
1986	Happy New Year	Knoll Interna-tional, Newbury Street	storefront window	visual arts	environ-mental art	indoor	specific	staged	5:00:00 PM	12:00:00 AM	yes
1987	Pink Inc.	Through-out	mobile	visual arts	mobile art	outdoor	nonspecific	interactive	11:00:00 AM	12:00:00 AM	no
1987	Brother Blue	Through-out	mobile	performance	storytelling	outdoor	nonspecific	staged	11:00:00 AM	12:00:00 AM	no
1987	Ninots Rov-ing Band	Through-out	mobile	performance	music	outdoor	nonspecific	staged	11:00:00 AM	12:00:00 AM	no
1987	Woofy Bubbles' Woo World Players	Through-out	mobile	visual arts	mobile art	outdoor	nonspecific	staged	11:00:00 AM	12:00:00 AM	no
1987	Soldiers and Sailors Monument Project	Common	park	illumi-nation	projection	outdoor	dependent	staged	5:00:00 PM	11:30:00 PM	no
1987	The Dexter-ity Brothers	Common	park	performance	circus	outdoor	nonspecific	staged	7:00:00 PM	10:00:00 PM	no

1987	Bartlby Lawrence in Remote Control	Common	park	performance	circus	outdoor	nonspecific	staged	2:00:00 PM	5:00:00 PM	no
1987	New Liberty Jazz Band	Common	park	performance	circus	outdoor	nonspecific	staged	7:00:00 PM	7:45:00 PM	no
1987	Foolsproof Follies	Common	park	performance	circus	outdoor	nonspecific	staged	3:15:00 PM	10:00:00 PM	no
1987	Image Engineering	Common	park	illumination	laser	outdoor	specific	staged	5:00:00 PM	11:30:00 PM	no
1987	Chime of Bells	First Church of Christ, Scientist	public plaza	performance	music	outdoor	dependent	staged	3:30:00 PM	4:00:00 PM	no
1987	Tensile Gothic	Park Plaza	public plaza	visual arts	environmental art	outdoor	nonspecific	staged	5:00:00 PM	11:30:00 PM	no
1987	Ultralight Kinetic Sculptures	Park Plaza	public plaza	visual arts	environmental art	outdoor	nonspecific	staged	5:00:00 PM	11:30:00 PM	no
1987	Giant Wind-screw	Park Plaza	public plaza	visual arts	environmental art	outdoor	nonspecific	staged	5:00:00 PM	11:30:00 PM	no
1987	Das Zargziel Kosmich Orakel	City Hall Plaza	public plaza	visual arts	environmental art	outdoor	nonspecific	staged	5:00:00 PM	11:30:00 PM	no
1987	Alexander, King of Jesters	Boston Public Library	sidewalk	performance	circus	outdoor	nonspecific	staged	9:30:00 PM	11:00:00 PM	no
1987	The Dexterity Brothers	Boston Public Library	sidewalk	performance	circus	outdoor	nonspecific	staged	2:00:00 PM	4:00:00 PM	no
1987	Bartlby Lawrence in Remote Control	Newbury Street and Berkeley Street	sidewalk	performance	circus	outdoor	nonspecific	staged	7:00:00 PM	10:00:00 PM	no

1987	Quad Vision	Copley Flair, Bosylston Street	storefront window	visual arts	media	indoor	nonspecific	staged	5:00:00 PM	11:30:00 PM	no
1987	First Link	Pronup-tia Bridals, Newbury Street	storefront window	visual arts	media	indoor	nonspecific	staged	5:00:00 PM	11:30:00 PM	no
1987	e3	?	storefront window	visual arts	media	indoor	specific	interactive	5:00:00 PM	11:30:00 PM	no
1987	Collidion	Anokhi, Newbury Street	storefront window	performance	dance	indoor	specific	staged	7:15:00 PM	10:00:00 PM	no
1987	WooZooT-woo	Sta-varidis Gallery, Newbury Street	storefront window	performance	performance art	indoor	specific	staged	7:30:00 PM	11:00:00 PM	no
1987	Steinberg Chairs	Rug Gallery, Newbury Street	storefront window	performance	performance art	indoor	specific	staged	7:45:00 PM	10:30:00 PM	no
1987	The Lantern Bearers	Gazelle, Newbury Street	storefront window	performance	performance art	indoor	specific	staged	7:30 PM	10:45:00 PM	no
1987	Jerry Vovc-sko	One Exeter Place, Boyl-ston and Exeter Streets	storefront window	performance	storytelling	indoor	specific	staged	2:00:00 PM	9:30:00 PM	no
1987	Crystal Ball	Mooshka, Newbury Street	storefront window	performance	dance	indoor	specific	staged			no

1987	Birth Death Taxes	Nielson Gallery, Newbury Street	storefront window	performance	dance	indoor	specific	staged			no
1987	Reflections	399 Boylston Street Building	storefront window	performance	dance	indoor	specific	staged			no
1987	Fireworks	Boston Harbor	harbor	spectacle	fireworks	outdoor	nonspecific	staged	10:50:00 PM	12:00:00 AM	yes
1987	New Lights	Common	park	visual arts	environmental art	outdoor	nonspecific	interactive	6:00:00 PM	11:30:00 PM	yes
1987	Fetish	Common	park	visual arts	environmental art	outdoor	nonspecific	interactive	10:00:00 AM	11:30:00 PM	yes
1987	Oracle	City Hall Plaza	public plaza	visual arts	environmental art	outdoor	nonspecific	staged	5:00:00 PM	11:30:00 PM	yes
1988	Cambridge Symphonic	Five Hundred Boylston, Courtyard	courtyard	performance	music	outdoor		staged	7:00:00 PM	10:00:00 PM	no
1988	The Thana-ton	Five Hundred Boylston, Courtyard	courtyard	visual arts	environmental art	outdoor			1:00:00 PM	11:00:00 PM	no
1988	Peace on Earth	Weston Hotel	hotel	visual arts	ice sculpture	outdoor	nonspecific	staged	1:00:00 PM	11:30:00 PM	no
1988	Procession	Hynes to Common	mobile	spectacle	procession	outdoor	mobile	interactive	5:00:00 PM	6:00:00 PM	no
1988	Light the Path to Tomorrow with Imagination	Common	park	visual arts	environmental art	outdoor	dependent		6:00:00 PM	11:30:00 PM	no



1988	Seven Colossal Heads	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	1:00:00 PM	11:30:00 PM	no
1988	Study #37	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	1:00:00 PM	11:30:00 PM	no
1988	Peace Park	Common	park	visual arts	environmental art	outdoor			7:30:00 PM	11:30:00 PM	no
1988	The Light-stick '89	Common	park	visual arts	environmental art	outdoor			6:00:00 PM	11:30:00 PM	no
1988	Oracle	City Hall Plaza	public plaza	visual arts	environmental art	outdoor	nonspecific	interactive	7:00:00 PM	11:30:00 PM	no
1988	Night Train Line	Hynes Convention Center	sidewalk			outdoor			1:00:00 PM	11:00:00 PM	no
1988	Relativity Circus	Boston Architectural Center, Newbury Street	storefront window	performance	theatre	indoor	specific	staged	7:30:00 PM	10:30:00 PM	no
1988	The Best of Deep Dish TV	Mail Boxes Etc.	storefront window	visual arts	media	indoor	specific	staged	6:00:00 PM	11:00:00 PM	no
1988	Jerry Vovsko	One Exeter Place, Boylston and Exeter Streets	storefront window	performance	storytelling	indoor	specific	staged	2:00:00 PM	9:30:00 PM	no
1988	Jo Ha Kyu	Nielsen Gallery, Newbury Street	storefront window	performance	dance	indoor	specific	staged	6:30:00 PM	11:00:00 PM	no

1988	Dance for a New Year	Back Bay T Station	storefront window	performance	dance	indoor	specific	staged	7:30:00 PM	10:00:00 PM	no
1988	Changing Channels	Copley Flair, Bosylston Street	storefront window	visual arts	media	indoor	specific	staged	6:00:00 PM	11:00:00 PM	no
1988	Vaim Jibbers	Pronuptia Bridals, Newbury Street	storefront window	performance	dance	indoor	specific	staged	7:30:00 PM	10:00:00 PM	no
1988	Room of the Four Elements	The School of Fashion Design, Newbury Street	storefront window	visual arts	media	indoor	specific	staged	6:00:00 PM	11:00:00 PM	no
1988	Time of the World	Alpha Gallery, Newbury Street	storefront window	visual arts	media	indoor	specific	staged	6:00:00 PM	11:00:00 PM	no
1988	Origin of the Species	Stavaridis Gallery, Newbury Street	storefront window	performance	theatre	indoor	specific	staged	7:30:00 PM	10:30:00 PM	no
1988	Dancemakers	399 Boylston Street Building	storefront window	performance	dance	indoor	specific	staged	7:30:00 PM	11:00:00 PM	no
1988	Light Moves/Shadow Dancing	399 Boylston Street Building	storefront window	performance	dance	indoor	specific	staged	7:30:00 PM	10:30:00 PM	no
1988	Fireworks	Boston Harbor	harbor	spectacle	fireworks	outdoor	nonspecific	staged	12:00:00 AM	12:10:00 AM	yes

1988	Totem	Common	park	visual arts	environ-mental art	outdoor			1:00:00 PM	11:30:00 PM	yes
1988	Countdown	Custom House	public plaza	spec-tacle	countdown	outdoor	specific	staged	11:00:00 PM	12:00:00 AM	yes
1992	Brian Jones, Tap Dancer	The Berkeley Building	building façade	visual arts	mural	outdoor	specific	interactive	1:00:00 PM	12:00:00 AM	no
1992	Carousel	Five Hundred Boylston, Court-yard	courtyard	visual arts	environ-mental art	outdoor	nonspecific	staged	4:00:00 PM	11:00:00 PM	no
1992	The Big Top	Market-place Center	courtyard	visual arts	environ-mental art	outdoor	nonspecific	staged	1:00:00 PM	12:00:00 AM	no
1992	Grand Pro-cession	Hynes to Common	mobile	spec-tacle	procession	outdoor	mobile	interactive	5:30:00 PM	6:30:00 PM	no
1992	The Inflat-able Circus	Through-out	mobile	perfor-mance	circus	outdoor	mobile	staged	12:00:00 AM	12:00:00	no
1992	Ninots Rov-ing Band	Through-out	mobile	perfor-mance	music	outdoor	mobile	staged	12:00:00 AM	12:00:00 AM	no
1992	Living Sculp-tures	Through-out	mobile	perfor-mance	perfor-mance art	outdoor	mobile	staged	12:00:00 AM	12:00:00 AM	no
1992	Bubbleheads	Through-out	mobile	visual arts	mobile art	outdoor	mobile	staged	12:00:00 AM	12:00:00 AM	no
1992	Pre-Fire-works Party	Water-front Park	park	activity	dance	outdoor	nonspecific	interactive	8:00:00 PM	12:00:00 AM	no
1992	Turtle Turtle	Common	park	visual arts	environ-mental art	outdoor	nonspecific	staged	5:00:00 PM	11:30:00 PM	no
1992	Congress of the Bells	Common	park	visual arts	media	outdoor	nonspecific	staged	1:00:00 PM	11:30:00 PM	no
1992	The Alloy Orchestra	Common	park	perfor-mance	perfor-mance art	outdoor	specific	staged	7:00:00 PM	11:00:00 PM	no

1992	Ring in the New Year	First Church of Christ, Scientist	public plaza	performance	music	outdoor	dependent	staged	4:30:00 PM	5:00:00 PM	no
1992	The Telling Circle: Boats Coming Together	City Hall Plaza	public plaza	performance	performance art	outdoor	nonspecific	staged	7:00:00 PM	11:30:00 PM	no
1992	Billboard	Park Plaza	public plaza	visual arts	mural	outdoor	specific	staged	1:00:00 PM	12:00:00 AM	no
1992	Grand Street Theatre	Boston Public Library	sidewalk	performance	theatre	outdoor	nonspecific	staged	2:00:00 PM	4:00:00 PM	no
1992	Jerry Vovsko	One Exeter Plaza	storefront window	performance	storytelling	indoor	specific	staged	10:00:00 AM	9:30:00 PM	no
1992	Brownsville Girls	Nielsen Gallery, Newbury Street	storefront window	performance	dance	indoor	specific	staged	6:45:00 PM	11:00:00 PM	no
1992	Reflections VI	399 Boylston Street Building	storefront window	performance	dance	indoor	specific	staged	8:30:00 PM	11:00:00 PM	no
1992	Moments without Words	Arden Gallery, Newbury Street	storefront window	performance	performance art	indoor	specific	staged	7:15:00 PM	9:45:00 PM	no
1992	Egg	TBD	storefront window	performance	performance art	indoor	specific	staged	7:30:00 PM	10:15:00 PM	no
1992	Watching the Detective	222 Berkeley Street	storefront window	performance	theatre	indoor	specific	staged	7:30:00 PM	10:00:00 PM	no

1992	Sonnet CXXIX	364 Boylston Street	storefront window	visual arts	media	indoor	specific	staged	4:00:00 PM	11:00:00 PM	no
1992	Cycle Cycle 92	The Prince Building, 201 Newbury Street	storefront window	visual arts	media	indoor	specific	staged	7:30:00 PM	11:00:00 PM	no
1992	Corporate Shuffle	Back Bay T Station	subway	performance	dance	indoor	dependent	staged	7:15:00 PM	10:00:00 PM	no
1992	Quincennial Ice Sculpture	The Westin Hotel, Copley Place	hotel	visual arts	ice sculpture	outdoor	nonspecific	staged	1:00:00 PM	12:00:00 AM	no
1992	The Hunt Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	1:00:00 PM	12:00:00 AM	no
1992	Ice Palace Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	1:00:00 PM	12:00:00 AM	no
1992	Indomitable Spirit Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	1:00:00 PM	12:00:00 AM	no
1992	Colossus of Rhodes Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	1:00:00 PM	12:00:00 AM	no
1992	On Top of the World Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	1:00:00 PM	12:00:00 AM	no
1992	Heads Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	1:00:00 PM	12:00:00 AM	no
1992	Custom House Countdown to the New Year	Custom House	building façade	spectacle	countdown	outdoor	dependent	staged	11:00:00 PM	12:00:00 AM	yes



1992	Fireworks	Boston Harbor	harbor	spec-tacle	fireworks	outdoor	nonspecific	staged	12:00:00 AM	12:10:00 AM	yes
1992	Janus	Common	park	visual arts	environ-mental art	outdoor	nonspecific	interactive	10:00:00 AM	11:00:00 PM	yes
1992	The Maze	Common	park	activity	game	outdoor	nonspecific	interactive	10:00:00 AM	11:30:00 PM	yes
1992	Wishing Fetish	Copley Square	public plaza	visual arts	environ-mental art	outdoor	dependent	interactive	10:00:00 AM	11:00:00 PM	yes
1994	Cycling Mur-rays	Through-out	mobile	perfor-mance	athletic	outdoor	mobile	staged	1:00:00 PM	12:00:00 AM	no
1994	Punch and Judy	Through-out	mobile	perfor-mance	theatre	outdoor	mobile	staged	1:00:00 PM	12:00:00 AM	no
1994	The Inflat-able Circus	Through-out	mobile	perfor-mance	circus	outdoor	mobile	staged	1:00:00 PM	12:00:00 AM	no
1994	Bruno the Dancing Bear and Mrs. Fuzzle Wuzzle	Through-out	mobile	perfor-mance	music	outdoor	mobile	staged	1:00:00 PM	12:00:00 AM	no
1994	Octos	Through-out	mobile	perfor-mance	athletic	outdoor	mobile	staged	1:00:00 PM	12:00:00 AM	no
1994	21 Masts	Common	park	visual arts	environ-mental art	outdoor	nonspecific	staged	1:00:00 PM	11:00:00 PM	no
1994	Portrait of Dorchester	Common	park	visual arts	environ-mental art	outdoor	nonspecific	staged	1:00:00 PM	11:00:00 PM	no
1994	Clothes Line	Common	park	visual arts	environ-mental art	outdoor	nonspecific	staged	1:00:00 PM	11:00:00 PM	no
1994	Don't be a Victim of the Ghetto	Common	park	visual arts	environ-mental art	outdoor	nonspecific	staged	1:00:00 PM	11:00:00 PM	no
1994	The Ice Age Tyran-nosaurus Ice Sculpture	Common	park	visual arts	ice sculp-ture	outdoor	nonspecific	staged	1:00:00 PM	12:00:00 AM	no

1994	Alloy Orchestra	Common	park	performance	performance art	outdoor	nonspecific	staged	7:00:00 PM	11:00:00 PM	no
1994	Speed of the Earth	Common	park	visual arts	environmental art	outdoor	nonspecific	staged	4:00:00 PM	11:00:00 PM	no
1994	Prometheus/Bonfire	Common	park	performance	performance art	outdoor	specific	staged	7:00:00 PM	11:00:00 PM	no
1994	The Mother Church Chimers	First Church of Christ, Scientist	public plaza	performance	music	outdoor	dependent	staged	4:00:00 PM	4:30:00 PM	no
1994	Screen Scene	Copley Square	public plaza	visual arts	environmental art	outdoor	nonspecific	interactive	1:00:00 PM	11:00:00 PM	no
1994	World Community Carnival: Neighborhood Games	City Hall Plaza	public plaza	activity	game	outdoor	nonspecific	interactive	7:00:00 PM	11:30:00 PM	no
1994	Giant Chess Set	Faneuil Hall	public plaza	activity	game	outdoor	nonspecific	interactive	1:00:00 PM	8:00:00 PM	no
1994	Asian Temple Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	1:00:00 PM	12:00:00 AM	no
1994	Whale Pods Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	1:00:00 PM	12:00:00 AM	no
1994	World Community Carnival: A World of Neighborhoods	City Hall Plaza	public plaza	visual arts	environmental art	outdoor	nonspecific	staged	7:00:00 PM	11:30:00 PM	no
1994	World Community Carnival: Safe Neighborhood Tower	City Hall Plaza	public plaza	visual arts	environmental art	outdoor	nonspecific	staged	7:00:00 PM	11:30:00 PM	no

1994	World Community Carnival: A Visionary Neighborhood	City Hall Plaza	public plaza	visual arts	environmental art	outdoor	nonspecific	staged	7:00:00 PM	11:30:00 PM	no
1994	Trickster Fox Productions	Boston Public Library	sidewalk	performance	circus	outdoor	nonspecific	staged	2:00:00 PM	4:00:00 PM	no
1994	Krauss and...	399 Bolyston Street Building	sidewalk	performance	dance	outdoor	nonspecific	staged	8:00:00 PM	10:30:00 PM	no
1994	Behind the Mask Dance Theatre	575 Boylston Street	sidewalk	performance	dance	outdoor	nonspecific	staged	7:00:00 PM	9:30:00 PM	no
1994	Winter Cityscape	The Framery	storefront window	visual arts	environmental art	indoor	nonspecific	staged	1:00:00 PM	12:00:00 AM	no
1994	Four Quartets for First Night	Nielson Gallery	storefront window	performance	dance	indoor	nonspecific	staged	6:45:00 PM	10:30:00 PM	no
1994	Fantasy Dance Party	Suisse Salon	storefront window	visual arts	environmental art	indoor	nonspecific	staged	4:00:00 PM	11:00:00 PM	no
1994	Murkofsky/Steinberg/Trump	Copley Flair	storefront window	visual arts	media	indoor	nonspecific	staged	7:00:00 PM	11:00:00 PM	no
1994	Gateways	Arden Gallery	storefront window	performance	performance art	indoor	nonspecific	staged	7:15:00 PM	9:15:00 PM	no
1994	Flock Theatre	Back Bay T Station	subway	performance	theatre	indoor	nonspecific	staged	8:00:00 PM	10:00:00 PM	no
1994	Boston City Lights	Custom House	building façade	spectacle	countdown	outdoor	dependent	staged	11:30:00 PM	12:00:00 AM	yes

1994	Oracle	Five Hundred Boylston, Courtyard	courtyard	visual arts	environmental art	outdoor	nonspecific	interactive	1:00:00 PM	11:00:00 PM	yes
1994	Fireworks	Boston Harbor	harbor	spectacle	fireworks	outdoor	nonspecific	staged	12:00:00 AM	12:10:00 AM	yes
1994	Procession	Hynes to Common	mobile	spectacle	procession	outdoor	mobile	interactive	5:30:00 PM	6:30:00 PM	yes
1994	Abandoned Chairs	Common	park	visual arts	environmental art	outdoor	nonspecific	interactive	1:00:00 PM	11:00:00 PM	yes
1994	Cherubicon Bells	Common	park	visual arts	environmental art	outdoor	nonspecific	interactive	1:00:00 PM	11:00:00 PM	yes
1994	Janus	Common	park	visual arts	environmental art	outdoor	nonspecific	interactive	1:00:00 PM	11:00:00 PM	yes
1994	Owl Totem Trees	Common	park	visual arts	environmental art	outdoor	nonspecific	interactive	1:00:00 PM	11:00:00 PM	yes
1994	Fetish	Copley Square	public plaza	visual arts	environmental art	outdoor	nonspecific	interactive	1:00:00 PM	11:00:00 PM	yes
1995	Grand Procession	Hynes to Common	mobile	spectacle	procession	outdoor	mobile	interactive	5:30:00 PM	6:30:00 PM	no
1995	Back Alley Puppet Theatre	Through-out	mobile	performance	theatre	outdoor	mobile	staged	10:00:00 AM	12:00:00 AM	no
1995	Batacuda Belles	Through-out	mobile	performance	music	outdoor	mobile	staged	10:00:00 AM	12:00:00 AM	no
1995	Caribbean Carnival Band Leaders	Through-out	mobile	performance	music	outdoor	mobile	staged	10:00:00 AM	12:00:00 AM	no
1995	Flock Theatre, Co.	Through-out	mobile	performance	theatre	outdoor	mobile	staged	10:00:00 AM	12:00:00 AM	no
1995	GoldmanArts Inflatables	Through-out	mobile	performance	circus	outdoor	mobile	staged	10:00:00 AM	12:00:00 AM	no

1995	Ninot's Folk Theatre	Through-out	mobile	performance	theatre	outdoor	mobile	staged	10:00:00 AM	12:00:00 AM	no
1995	Samba Camara	Through-out	mobile	performance	dance	outdoor	mobile	staged	10:00:00 AM	12:00:00 AM	no
1995	Susan Halter	Through-out	mobile	performance	circus	outdoor	mobile	staged	10:00:00 AM	12:00:00 AM	no
1995	Janus Totem	Common	park	visual arts	environmental art	outdoor	nonspecific	interactive	10:00:00 AM	10:00:00 PM	no
1995	Sheet Stories	Common	park	visual arts	environmental art	outdoor	nonspecific	staged	1:00 PM	11:00 PM	no
1995	It's All About the Kids	Common	park	visual arts	mural	outdoor	nonspecific	staged	1:00 PM	11:00 PM	no
1995	Crystal Castle Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
1995	Living Legends: Totems of Dorchester	Common	park	visual arts	environmental art	outdoor	nonspecific	staged	1:00:00 PM	11:00:00 PM	no
1995	Alloy Orchestra	Common	park	performance	performance art	outdoor	specific	staged	7:00:00 PM	11:00 PM	no
1995	Mother Church Chimes	First Church of Christ, Scientist	public plaza	performance	music	outdoor	dependent	staged	4:00 PM	4:30 PM	no
1995	Aladdin Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
1995	Pride Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
1995	Speed of the Earth	City Hall Plaza	public plaza	visual arts	environmental art	outdoor	nonspecific	staged	4:00:00 PM	11:30:00 PM	no
1995	One Woman Clown	Boston Public Library	sidewalk	performance	circus	outdoor	nonspecific	staged	2:00 PM	4:00 PM	no



1995	First Night Tea Party	Back Bay T Station	subway	visual arts	environ-mental art	indoor	nonspecific	staged	1:00:00 PM	10:00:00 PM	no
1995	Billboards	Through-out	throughout	visual arts	mural	outdoor	specific	staged			no
1995	Wishing Fetish	Copley Square	public plaza	visual arts	environ-mental art	outdoor	nonspecific	interactive	10:00 AM	11:00 PM	yes
1997	Procession	Hynes to Common	mobile	spec-tacle	procession	outdoor	mobile	interactive	5:30:00 PM	6:00:00 PM	no
1997	Carib-bean Altar of Blessing II	Common	park	visual arts	environ-mental art	outdoor	dependent	interactive	1:00:00 PM	11:00:00 PM	no
1997	Celestial Icescape Ice Sculpture	Common	park	visual arts	ice sculp-ture	outdoor	nonspecific	staged	4:00:00 PM	11:30:00 PM	no
1997	The New Year in a New Light	Common	park	illumi-nation	lights	outdoor	specific	staged	5:00:00 PM	11:00:00 PM	no
1997	Hunchback of Notre Dame Ice Sculpture	Copley Square	public plaza	visual arts	ice sculp-ture	outdoor	nonspecific	staged	4:00:00 PM	11:30:00 PM	no
1997	Timepiece 2000 Ice Sculpture	Copley Square	public plaza	visual arts	ice sculp-ture	outdoor	nonspecific	staged	4:00:00 PM	11:30:00 PM	no
1997	Laser Count-down	Custom House	building façade	spec-tacle	countdown	outdoor	dependent	staged	11:00:00 PM	12:00:00 AM	yes
1997	Fireworks	Boston Harbor	harbor	spec-tacle	fireworks	outdoor	nonspecific	staged	12:00:00 AM	12:10:00 AM	yes
1997	Wishing Wells	mobile	mobile	visual arts	mobile	outdoor	mobile	interactive	1:00:00 PM	11:00:00 PM	yes
1997	A Wish for a Wish	Common	park	visual arts	environ-mental art	outdoor	dependent	interactive	1:00:00 PM	11:00:00 PM	yes

1999	LIGHTmotif2000	Boston Public Library	building façade	illumination	lights	outdoor	dependent	staged	5:00:00 PM	11:00:00 AM	no
1999	Grand Procession	Hynes to Common	mobile	spectacle	procession	outdoor	mobile	interactive	5:30:00 PM	7:00:00 PM	no
1999	Chimes	Common	park	visual arts	environmental art	outdoor	nonspecific	interactive	11:00:00 AM	12:00:00 AM	no
1999	American Pie Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	11:00:00 AM	12:00:00 AM	no
1999	The Irrepressible Laser Light Show	Common	park	illumination	laser	outdoor	nonspecific	staged	5:00:00 PM	11:00:00 PM	no
1999	Ponderance	Common	park	visual arts	environmental art	outdoor	nonspecific	staged	11:00:00 AM	12:00:00 AM	no
1999	Resolution Wheels	Common	park	visual arts	environmental art	outdoor	nonspecific	staged	11:00:00 AM	12:00:00 AM	no
1999	Stampede Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	11:00:00 AM	12:00:00 AM	no
1999	Decorative Bells	Common	park	visual arts	environmental art	outdoor	specific	staged	11:00:00 AM	12:00:00 AM	no
1999	Fanciful Lampshades	Common	park	visual arts	environmental art	outdoor	specific	staged	11:00:00 AM	12:00:00 AM	no
1999	Lumieres	Common	park	visual arts	environmental art	outdoor	specific	staged	11:00:00 AM	12:00:00 AM	no
1999	Revolutionary Snake Ensemble	Common	park	performance	music	outdoor	specific	staged	7:00:00 PM	10:00:00 PM	no
1999	The Strangemen	Common	park	performance	performance art	outdoor	specific	staged	1:00:00 PM	4:00:00 PM	no

1999	Mother Church Chimes	First Church of Christ, Scientist	public plaza	performance	music	outdoor	dependent	staged	2:30:00 PM	7:00:00 PM	no
1999	Neptune Rising and Saint George and the Dragon	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	11:00:00 AM	12:00:00 AM	no
1999	Boston Renaissance Charter School Decorations	Boston Renaissance Charter School	storefront window	visual arts	environmental art	outdoor	specific	staged	11:00:00 AM	12:00:00 AM	no
1999	First Night Fireworks	Boston Harbor	harbor	spectacle	fireworks	outdoor	nonspecific	staged	12:00:00 AM	12:10:00 AM	yes
2000	LIGHTmotif 2000: Big Night in the Book House	Boston Public Library	building façade	illumination	projection	outdoor	dependent	staged	multi-day	multi-day	no
2000	LIGHTmotif 2000: An Unusually Bad Lot	ICA	building façade	illumination	projection	outdoor	dependent	staged	multi-day	multi-day	no
2000	LIGHTmotif 2000: Shrine to Ritualized Time	Boston Public Library	building façade	illumination	projection	outdoor	specific	staged	5:00:00 PM	12:00:00 AM	no
2000	Grand Procession	Hynes to Common	mobile	spectacle	procession	outdoor	mobile	interactive	5:00:00 PM	7:00:00 PM	no
2000	Percussion Procession	Hynes to Common	mobile	spectacle	procession	outdoor	mobile	interactive	5:00:00 PM	6:15:00 PM	no
2000	Living Room	Common	park	visual arts	environmental art	outdoor	nonspecific	interactive	multi-day	multi-day	no

2000	The Changing Faces of Boston	Common	park	visual arts	mural	outdoor	nonspecific	staged	multi-day	multi-day	no
2000	Stargate 2000 Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	multi-day	multi-day	no
2000	Other Worlds Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	multi-day	multi-day	no
2000	The Fantastic Future	Common	park	illumination	laser	outdoor	nonspecific	staged	multi-day	multi-day	no
2000	Revolutionary Snake Ensemble	Common	park	performance	music	outdoor	specific	staged	multi-day	multi-day	no
2000	Lumieres	Common	park	visual arts	environmental art	outdoor	specific	staged	multi-day	multi-day	no
2000	LIGHTmotif 2000: Aura-Boreal	Common	park	illumination	lights	outdoor	specific	staged	multi-day	multi-day	no
2000	LIGHTmotif 2000: First Church of Christ, Scientist	First Church of Christ, Scientist	public plaza	illumination	lights	outdoor	dependent	staged	multi-day	multi-day	no
2000	Chiming Concert	First Church of Christ, Scientist	public plaza	performance	music	outdoor	dependent	staged	multi-day	multi-day	no
2000	Millennium Jukebox	Copley Square	public plaza	performance	music	outdoor	nonspecific	staged	multi-day	multi-day	no
2000	A Peaceful Kingdom Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	multi-day	multi-day	no
2000	First Light 2000 Ice Sculpture	City Hall Plaza	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	multi-day	multi-day	no

2000	Jumbotron Family and Arts Programming	City Hall Plaza	public plaza	visual arts	media	outdoor	nonspecific	staged	multi-day	multi-day	no
2000	Millenium Waltz Ice Sculpture	City Hall Plaza	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	multi-day	multi-day	no
2000	Boston Pops	City Hall Plaza	public plaza	visual arts	media	outdoor	nonspecific	staged	10:15:00 AM	12:15:00 AM	no
2000	Children at Play Ice Sculpture	First Church of Christ, Scientist	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	multi-day	multi-day	no
2000	The Era of Sail Ice Sculpture	United States Courthouse	sidewalk	visual arts	ice sculpture	outdoor	nonspecific	staged	multi-day	multi-day	no
2000	LIGHTmotif 2000: Shadow's Bridge	Copley Place Sky-bridge	window	illumination	projection	outdoor	dependent	staged	multi-day	multi-day	no
2000	LIGHTmotif 2000: Who are You?	Hynes Convention Center	window	illumination	projection	outdoor	specific	staged	multi-day	multi-day	no
2000	First Night Laser Countdown	Boston Harbor	harbor	spectacle	countdown	outdoor	nonspecific	staged	12:00:00 AM	12:15:00 AM	yes
2000	Millennium's Bridge	Common	park	visual arts	environmental art	outdoor	nonspecific	interactive	multi-day	multi-day	yes
2000	Kid's Countdown	Common	park	spectacle	countdown	outdoor	nonspecific	staged	7:00:00 PM	7:20:00 PM	yes



2000	Mardi Gras Music and Laser Light Countdown	Common	park	spectacle	countdown	outdoor	nonspecific	staged	12:00:00 AM	12:15:00 AM	yes
2000	2000 Voices Opening Ceremony	City Hall Plaza	public plaza	performance	music	outdoor	nonspecific	interactive	5:00:00 PM	5:30:00 PM	yes
2000	200 Voices Closing Ceremony	City Hall Plaza	public plaza	performance	music	outdoor	nonspecific	interactive	5:30:00 PM	6:00:00 PM	yes
2000	Boston Pops Countdown with Mayor Menino	City Hall Plaza	public plaza	spectacle	countdown	outdoor	nonspecific	staged	12:00:00 AM	12:15:00 AM	yes
2000	Boston Public Library Countdown	Copley Square	public plaza	spectacle	countdown	outdoor	nonspecific	staged	12:00:00 AM	12:15:00 AM	yes
2001	Grand Procession	Hynes to Common	mobile	spectacle	procession	outdoor	mobile	interactive	5:00 PM	6:30 PM	no
2001	Contained Elements	Common	park	visual arts	environmental art	outdoor	nonspecific	interactive	1:00 PM	12:00 AM	no
2001	Changing Faces of Boston	Common	park	visual arts	mural	outdoor	nonspecific	staged	1:15 PM	5:45 PM	no
2001	Night Sky Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00 AM	12:00 AM	no
2001	Ice Berg Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00 AM	12:00 AM	no
2001	First Night 2001 Laser Light Show	Common	park	illumination	laser	outdoor	nonspecific	staged	5:00 PM	12:00 AM	no
2001	Lumieres	Common	park	visual arts	environmental art	outdoor	nonspecific	staged	1:00 PM	12:00 AM	no

2001	History Encased: Jewels Beyond the Emerald Necklace	Common	park	visual arts	environmental art	outdoor	specific	staged	1:00 PM	12:00 AM	no
2001	Celebrating America's Roots	Common	park	performance	music	outdoor	specific	staged	7:30 PM	9:30 PM	no
2001	Missing Joe	Common	park	performance	music	outdoor	specific	staged	10:00 PM	12:00 AM	no
2001	Community Arcade Lights Up the New Year	City Hall Plaza	public plaza	illumination	lights	outdoor	dependent	staged	5:00 PM	12:00 AM	no
2001	Chiming Concert	First Church of Christ, Scientist	public plaza	performance	music	outdoor	dependent	staged	9:15 AM	12:30 AM	no
2001	First Night's 25th Birthday Bash	Copley Square	public plaza	activity	food	outdoor	nonspecific	interactive	1:00 PM	2:00 PM	no
2001	First Night Celebrates	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00 AM	12:00 AM	no
2001	Big Dig Tunnel Tours	Big Dig	tunnel	activity	tour	indoor	dependent	interactive	1:00 PM	5:00 PM	no
2001	Grand Finale	Boston Harbor	harbor	spectacle	fireworks	outdoor	nonspecific	staged	12:00 AM	12:15 AM	yes
2001	Millennium's Bridge	Common	park	visual arts	environmental art	outdoor	nonspecific	interactive	1:00 PM	12:00 AM	yes
2001	Boston's Family Fireworks Celebration	Common	park	spectacle	fireworks	outdoor	nonspecific	staged	7:00 PM	7:10 PM	yes
2001	Countdown to Midnight	Copley Square	public plaza	performance	music	outdoor	nonspecific	staged	11:30 PM	12:15 AM	yes

2002	Grand Pro- cession	Hynes to Common	mobile	spec- tacle	procession	outdoor	mobile	interactive	5:30 PM	6:30 PM	no
2002	Translat- ing Motion: Kinetic Art in the Park	Common	park	visual arts	environ- mental art	outdoor	nonspecific	interactive	1:00 PM	12:00 AM	no
2002	Boston's Family Fireworks Celebration	Common	park	spec- tacle	fireworks	outdoor	nonspecific	staged	7:00 PM	7:10 PM	no
2002	Imagination Ice Sculpture	Common	park	visual arts	ice sculp- ture	outdoor	nonspecific	staged	10:00 AM	12:00 AM	no
2002	American Mosaic	Common	park	visual arts	environ- mental art	outdoor	nonspecific	staged	1:00 PM	12:00 AM	no
2002	Circle of Life Ice Sculpture	Common	park	visual arts	ice sculp- ture	outdoor	nonspecific	staged	10:00 AM	12:00 AM	no
2002	The New Night-ed Air Forced Academy	Common	park	visual arts	environ- mental art	outdoor	nonspecific	staged	1:00 PM	12:00 AM	no
2002	All Soul's Project	Common	park	visual arts	environ- mental art	outdoor	specific	staged	10:00 AM	12:00 AM	no
2002	Lonley Gus Rock's in the New Year	Common	park	perfor- mance	music	outdoor	specific	staged	7:30 PM	9:30 PM	no
2002	Dr. Awkward	Common	park	perfor- mance	music	outdoor	specific	staged	10:00 PM	12:00 AM	no
2002	Chiming Concert	First Church of Christ, Scientist	public plaza	perfor- mance	music	outdoor	dependent	staged	2:30 PM	12:30 AM	no
2002	Countdown to Midnight	Copley Square	public plaza	spec- tacle	countdown	outdoor	nonspecific	staged	11:30 PM	12:00 AM	no

2002	Peace and Unity Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00 AM	12:00 AM	no
2002	The Snow Queen Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00 AM	12:00 AM	no
2002	The Husky Ice Sculpture	North-eastern University	university	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00 AM	12:00 AM	no
2002	Grand Finale	Boston Harbor	harbor	spectacle	fireworks	outdoor	nonspecific	staged	12:00 AM	12:10 AM	yes
2003	Grand Procession	Hynes to Common	mobile	spectacle	procession	outdoor	mobile	interactive	5:30:00 PM	7:00:00 PM	no
2003	The Crystal Carousel Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00 AM	12:00 AM	no
2003	Russian Troika Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00 AM	12:00 AM	no
2003	Janis Laughs	Common	park	visual arts	sculpture	outdoor	nonspecific	staged	1:00:00 PM	12:00:00 AM	no
2003	Lonley Gus and the One Night Stand	Common	park	performance	music	outdoor	specific	staged	7:30:00 PM	9:30:00 PM	no
2003	The So and So's	Common	park	performance	music	outdoor	specific	staged	10:00:00 PM	12:00:00 AM	no
2003	Outdoor Music at the Christian Science Center	First Church of Christ, Scientist	public plaza	performance	music	outdoor	dependent	staged	2:30:00 PM	12:30:00 AM	no
2003	Slide into the New Year!	Faneuil Hall	public plaza	activity	athletic	outdoor	nonspecific	interactive	10:00:00 AM	12:00:00 AM	no

2003	The Enchant-ed Village	City Hall Plaza	public plaza	activity	children	outdoor	nonspecific	staged	10:00:00 AM	7:00:00 PM	no
2003	Noah's Ark Ice Sculpture	Copley Square	public plaza	visual arts	ice sculp-ture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2003	The Last Unicorn Ice Sculpture	Copley Square	public plaza	visual arts	ice sculp-ture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2003	The Husky Ice Sculpture	North-eastern Univer-sity	university	visual arts	ice sculp-ture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2003	Grand Finale	Boston Harbor	harbor	spec-tacle	fireworks	outdoor	nonspecific	staged	12:00:00 AM	12:10:00 AM	yes
2003	Boston's Family Fireworks Celebration	Common	park	spec-tacle	fireworks	outdoor	nonspecific	staged	7:10	7:22 PM	yes
2003	Countdown to Midnight	Copley Square	public plaza	spec-tacle	countdown	outdoor	nonspecific	staged	11:30:00 AM	12:10:00 AM	yes
2004	Grand Pro-cession	Hynes to Common	mobile	spec-tacle	procession	outdoor	mobile	interactive	5:30:00 PM	7:00:00 PM	no
2004	Indomitable Ice Sculpture	Common	park	visual arts	ice sculp-ture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2004	Out of Africa Ice Sculpture	Common	park	visual arts	ice sculp-ture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2004	Edo Castle Ice Sculpture	Common	park	visual arts	ice sculp-ture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2004	Between Rock and An Art Place	Common	park	visual arts	environ-mental art	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2004	Lonley Gus and the One Night Stand	Common	park	perfor-mance	music	outdoor	specific	staged	7:30:00 PM	9:30:00 PM	no



2004	Dr. Awkward	Common	park	performance	music	outdoor	specific	staged	10:00:00 PM	12:00:00 AM	no
2004	Outdoor Music at the Christian Science Center	First Church of Christ, Scientist	public plaza	performance	music	outdoor	dependent	staged	11:30:00 AM	10:50:00 PM	no
2004	Cinderella Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2004	Revolutionary Boston Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2004	The Husky Ice Sculpture	North-eastern University	university	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2004	Midnight Grand Finale	Boston Harbor	harbor	spectacle	fireworks	outdoor	nonspecific	staged	12:00:00 AM	12:10:00 AM	yes
2004	Boston's Family Fireworks Celebration	Common	park	spectacle	fireworks	outdoor	nonspecific	staged	7:00:00 PM	7:22 PM	yes
2004	Countdown to Midnight	Copley Square	public plaza	spectacle	countdown	outdoor	nonspecific	staged	11:00:00 PM	12:00:00 AM	yes
2005	Grand Procession	Hynes to Common	mobile	spectacle	procession	outdoor	mobile	interactive	5:30:00 PM	7:00:00 PM	no
2005	Sidewalk Sam	Common	park	visual arts	chalking	outdoor	nonspecific	interactive	1:00:00 PM	4:00:00 PM	no
2005	Ice Dragon Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2005	Buffalo Children Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no

2005	Houses of Hope/City of Dreams Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2005	First Night Frogs Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2005	Lonley Gus and the One Night Stand	Common	park	performance	music	outdoor	specific	staged	7:30:00 PM	9:30:00 PM	no
2005	Flynn	Common	park	performance	music	outdoor	specific	staged	10:00:00 PM	12:00:00 AM	no
2005	First Night Big Top Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2005	Aaron Carter	City Hall Plaza	public plaza	performance	music	outdoor	nonspecific	staged	11:30 AM	2:30 PM	no
2005	The Husky Ice Sculpture	North-eastern University	university	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2005	Midnight Grand Finale	Boston Harbor	harbor	spectacle	fireworks	outdoor	nonspecific	staged	12:00:00 AM	12:10:00 AM	yes
2005	Boston's Family Fireworks Celebration	Common	park	spectacle	fireworks	outdoor	nonspecific	staged	7:00:00 PM	7:22 PM	yes
2005	Countdown to Midnight	Copley Square	public plaza	spectacle	countdown	outdoor	nonspecific	staged	11:00:00 PM	12:00:00 AM	yes
2006	Giants	Boston Public Library	building façade	illumination	projection	outdoor	dependent	interactive	5:00:00 PM	12:00:00 AM	no
2006	Grand Procession	Hynes to Common	mobile	spectacle	procession	outdoor	mobile	interactive	5:30:00 PM	7:00:00 PM	no

2006	Sidewalk Sam	Common	park	visual arts	chalking	outdoor	nonspecific	interactive	1:00:00 PM	4:00:00 PM	no
2006	Imagination Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2006	Here Fishy Fishy Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2006	Mayor's Mural Crew	Common	park	visual arts	environmental art	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2006	Sowing Wishes-Harvesting Dreams	Common	park	visual arts	environmental art	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2006	Lonley Gus and the One Night Stand	Common	park	performance	music	outdoor	specific	staged	7:30:00 PM	9:30:00 PM	no
2006	Spookie Daly Pride	Common	park	performance	music	outdoor	specific	staged	10:00:00 PM	12:00:00 AM	no
2006	The Junkman and Mr. Rourke	Copley Square	public plaza	performance	music	outdoor	nonspecific	staged	9:30:00 PM	12:00:00 AM	no
2006	Hansel and Gretel Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2006	First Night 30th Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2006	The Husky Ice Sculpture	North-eastern University	university	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2006	Midnight Grand Finale	Boston Harbor	harbor	spectacle	fireworks	outdoor	nonspecific	staged	12:00:00 AM	12:10:00 AM	yes
2006	Countdown to Midnight	Copley Square	public plaza	spectacle	countdown	outdoor	nonspecific	staged	11:00:00 PM	12:00:00 AM	yes

2007	Giants	Cloud Place	building façade	illumination	projection	outdoor	dependent	interactive	5:00:00 PM	12:00:00 AM	no
2007	Sidewalk Sam	Common	park	visual arts	chalking	outdoor	nonspecific	interactive	1:00:00 PM	4:00:00 PM	no
2007	Oysterman Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2007	Cloud Dancer Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2007	Iron Guild	Common	park	performance	performance art	outdoor	nonspecific	staged	6:00:00 PM	10:00:00 PM	no
2007	Shrink Wrap Sculptures	Common	park	visual arts	environmental art	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2007	The Junkman and Eric Ross	Common	park	performance	music	outdoor	specific	staged	10:00:00 PM	12:00:00 AM	no
2007	UV Protection	Copley Square	public plaza	performance	performance art	outdoor	nonspecific	staged	10:00:00 PM	12:00:00 AM	no
2007	Measure Upon Measure Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2007	Artic Wonders Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2007	Camera Obscura	Cloud Place	sidewalk	visual arts	environmental art	outdoor	nonspecific	staged	10:00:00 AM	12:00:00 AM	no
2007	The Husky Ice Sculpture										no
2007	Midnight Fireworks	Boston Harbor	harbor	spectacle	fireworks	outdoor	nonspecific	staged	12:00:00 AM	12:10:00 AM	yes
2007	Countdown to Midnight	Copley Square	public plaza	spectacle	countdown	outdoor	nonspecific	staged	10:00:00 PM	12:00:00 AM	yes
2008	Janus Arch	Common	park	visual arts	environmental art	outdoor	nonspecific	interactive	1:00:00 PM	12:00:00 AM	no

2008	Subzero Unity Project: The Great Indoors	Common	park	visual arts	environmental art	outdoor	nonspecific	interactive	1:00:00 PM	12:00:00 AM	no
2008	Mangrove Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	1:00:00 PM	12:00:00 AM	no
2008	American Eagle Ice Sculpture	Common	park	visual arts	ice sculpture	outdoor	nonspecific	staged	1:00:00 PM	12:00:00 AM	no
2008	Cyclic Light	Common	park	visual arts	environmental art	outdoor	specific	staged	1:00:00 PM	12:00:00 AM	no
2008	Give Us Peace Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	1:00:00 PM	12:00:00 AM	no
2008	Snow White and the Seven Dwarves Ice Sculpture	Copley Square	public plaza	visual arts	ice sculpture	outdoor	nonspecific	staged	1:00:00 PM	12:00:00 AM	no
2008	Chalk One Up for First Night	Hynes Convention Center	sidewalk	visual arts	chalking	outdoor	nonspecific	interactive	1:00:00 PM	4:00:00 PM	no
2008	The Husky	North-eastern University	university	visual arts	ice sculpture	outdoor	nonspecific	staged	1:00:00 PM	12:00:00 AM	no
2008	Midnight Fireworks	Boston Harbor	harbor	spectacle	fireworks	outdoor	nonspecific	staged	12:00:00 AM	12:10:00 AM	yes
2008	Grand Procession	Hynes to Common	mobile	spectacle	procession	outdoor	mobile	interactive	5:30:00 PM	7:00:00 PM	yes
2008	Boston's Family Fireworks Celebration	Common	park	spectacle	fireworks	outdoor	nonspecific	staged	7:10:00 PM	7:22:00 PM	yes



2008	Countdown with the Revolutionary Snake Ensemble	Common	park	performance	music	outdoor	nonspecific	staged	10:00:00 PM	12:00:00 AM	yes
2008	Countdown with the Downbeat Five	Copley Square	public plaza	performance	music	outdoor	nonspecific	staged	10:00:00 PM	12:00:00 AM	yes